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ON THE COVER: An ode to the year that was 1981 • by Joel Robinson.

## LETTER FROM THE EDITOR:

The year 1981 was a scary time to be a kid, and this managing editor was just seven years old at the time. But being frightened seemed to become a common feeling for all ages that year. Kids were being abducted from department stores by serial killers, the president was shot by a crazed movie fan and slasher films reached their zenith. Technically, I was not old enough to see these body-count bloodbaths, but having a liberal father who loved to scare the shit out of his only son helped. Not only did he buy my ticket to these forbidden rated-R treats, he also bought them for my friends – always followed with the words "Don't tell your mothers."

However, you didn't even have to leave home for a good fright as any given night you could count on the TV of scary commercials for the latest horror film to flash across the screen. And what fun-loving horror-fan parent did not seize the opportunity to wait until the commercial's jump scene to grab their easy prey from behind, delivering a good scare. These trailers were quite effective in scaring the crap out of an impressionable young boy who had to go to sleep in a dark room. My way to cope with the fear seemed to be to further explore – taking an increased interest in cinema, and 1981 was a year it truly blossomed – especially for a young movie fan with an affinity for violence watching *The Road Warrior* and *Escape from New York* (still two of my all time favorite films), and fantasy pictures *Dragonslayer*, *Excalibur* and *Clash of the Titans*. I'll never forget waiting in that long line one hot summer night to see *Raiders of the Lost Ark*. Laughter is the best medicine, and horror having a sense of humor that year helped a little too, thanks to films like *Student Bodies* and *An American Werewolf in London*. I also discovered that year my lifelong love for *Heavy Metal*, the movie and the brand of music. We at *HorrorHound* wanted this issue to serve as a visual testament to the power of the year '81, not just for horror but for that bond we continue to hopefully illustrate in every issue of *HorrorHound*, the connection horror shares with nearly every aspect of pop culture and the memories we all experience, share, collect and relish. For the *HorrorHounds* with fond memories of '81 and those who have just begun their journey back, here's blood in your eye! 🩸

Aaron Crowell (Managing Editor)

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## LETTERS • LETTERS • LETTERS • LETTERS • LETTERS

### DEAR HORRORHOUND:

Hey *HorrorHound* staff, I'm just writing to tell you that, first of all, I love your magazine. I have been a fan since issue #2 and have loved every issue since. I really enjoyed your previous issue – that *Scream* retrospective was fantastic. One of my favorite issues of yours is #24. I really enjoyed reading your article on the 100 Best Horror Movies STILL Not on DVD, and I found one error. Under the *Death Ship* description, you say it has a "Female imploding and a woman bleeding out of her skin pores, among others." I recently watched *Death Ship*, and none of these scenes ever appeared. I was just wondering what film you meant to put this description under. Another great issue is #22. I know there was a lot of ground to cover, but I do hope you do another article on publicly unknown slashers, like *The Multiplier*, *Evil Laugh*, *Body Count*, *Home Sweet Home*, *Lead*, and many others. I am really excited for your next issue, in which you cover 1981, the year of the slasher. Thank you so much for not only covering the films I love, but also covering the films I WILL love in your magazine. Creep on!

Anton Oxy (Nashville, Tennessee)

Thanks Anton – and just to point out, in the *Death Ship* write-up from issue #24, we mention that the gore-sequences you pointed out were deleted sequences only found in uncut versions of the film. ~ HH

So I picked up issue #28 today at my local bookstore. Not only did you print my letter (thank you!), but you expanded the DVD and Blu-ray release section like I asked! Now that's what I call service! You guys rock, plain and simple.

I'd like to say a few words about the retrospectives that you guys do. I'll use the *Scream* one from #28 as the example. In my older age I've found that I don't care for the slasher films as much as I used to when I was young. I watched all the *Scream* films back in the day when they came out, but have never owned them on DVD. As I was reading the *Scream* retro a thought struck me. The thought was how much I was enjoying what I was reading. And that's my point. The retrospectives that you guys do are incredible. It's obvious to see how much effort you put into them. All the research, the history of the film or franchise, the unknown little tidbits that most people don't know, all the pictures that depict every phase of the franchise. Simply incredible work guys. By the time I was done reading the *Scream* retro two things had happened. The first was I realized I'm actually kinda excited about *Scream* 4, and the second was, I decided I needed to get the original trilogy on DVD. And I'm sure I won't be the only reader who feels that way after enjoying your *Scream* retro. The bottom line is, you guys do retrospectives right. You completely honor every aspect of the material you're covering. The love and respect that goes into each and every retrospective is easy to see. So, thank you for that. Don't ever change.

Now can I get that *Alien* franchise retrospective please?

Jeffrey Brent Pipes (Citrus Heights, California)

I have been a subscriber for a few months and a horror fan for near 20 years now. I am a fan of the magazine and commend your staff for really creating a great product each issue. I have one critique though. The one thing I wish your magazine and Web site offered is more focus on horror in literature. Horror books make up a large portion of my horror-product consumption each year. I'm not talking about the occasional nod to King or Barker – there are so many great authors out there: Richard Laymon, Edward Lee, Brian Keene, Joe Hill and many, many more that really influence the horror genre as a whole. Please consider altering your content to provide a segment to give the *HorrorHound* treatment to one of my favorite mediums. I love your product and wish you all the best.

Best wishes, Ken Enser

*HorrorHound*, I'm a 43-year-old horror fan and I want to let you know that I think your magazine is phenomenal. The Video Invasion section brings back a LOT of memories for me. It's also quite informative about the history and origins of these great video labels that I grew up with. I'm partial to the horror, exploitation and just generally weird cinema of the mid-'80s and back (particularly the '70s!). I saw most of the films as a child and those images and feelings just stayed with me. Films like *Children Shouldn't Play With Dead Things*, *Blood and Lace*, *Terror in the Jungle*, *Death Game*, *The Folks at Red Wolf Inn*, *Horror High*, *Warlock Moon*, *Horror Express* and many more, just blew my young mind and they're favorites to this day. I also love your foldout posters! I have the *Horror Host*. High, Media Video and Vincent Price ones on my walls! I'd like to sincerely thank you for your incredible magazine. It's essential reading for fans!

Randy (Bakersfield, California)

I am happy that Boom! Studios is taking on Clive Barker's creation in their comics! Plus, IDW Publishing keeps the stories that we all love alive in their line of comic books and I am looking forward to their *Godzilla* line and seeing all of my favorite Toho Universe characters!

Paul Dale Roberts (Elk Grove, California)

Long-time horror fan – especially obsessive in the late '70s up until the mid-'90s, gore-soaked, B-movie sleaze brought forth to me by the many glorious companies that have now fallen sadly into nostalgia and obscurity. But you have done a top-notch job in the resurrection of various sleaze. My question is, has it ever been discussed, or mentioned, the making a compendium magazine of all the Video Invasion articles in one handy resource for weirdos like me that have a near psychotic obsession with gleaming these fragments of the past to view once again – or even a book? That would be wonderful!

Yours truly, a devoted fan.

Thanks, devoted fan. Articles and features included in every issue of *HorrorHound* have the possibility of being turned into archived books or specials. When this will happen is still to be determined. ~ HH

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\*All articles written by Aaron Crowell and Nathan Hanneman, unless specifically stated otherwise.

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## What Else To Watch:

We couldn't possibly cover all the latest movies set for release in the coming months. But here are a couple reminders about a few films you may not want to miss!



### Dylan Dog: Dead of Night

Based on the Italian comic book (published in America thanks to Dark Horse Comics), this Brandon Routh (*Superman Returns*) starring feature follows a private investigator with a zombie sidekick as they deal with vampires, werewolves and other supernatural entities.



### Rubber

One of the most original films of the decade—*Rubber* follows the adventures of a fire named Robert... After discovering that this "inanimate" wheel has destructive telepathic powers, it sets its sights on a desert town where a mysterious woman becomes its obsession.



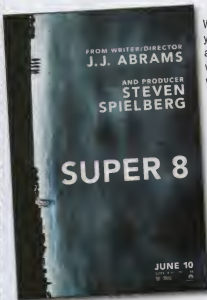
### Stake Land

Nick Damici stars in this post-apocalyptic feature about a group of humans who must travel through dangerous terrains filled with vampires in hopes of finding "New Eden"—a monster-free zone where humanity has staked a claim (directed by Jim Mickle; Mubbery Street).

## MOVIE NEWS

# Kids, Aliens & Steven Spielberg Super-8

by Jessica Dwyer



When they were younger, all horror and sci-fi fans have wondered what would happen if a monster showed up in their town. What would we do? Would anyone believe us? Great fantastic storytelling comes from these sorts of questions being answered.

Steven Spielberg is the man responsible for many of the sci-fi genre's classics as

well as the film many consider their favorite horror movie of all time: *Jaws*. A list of the pictures on which he's been involved is akin to a lesson in American cinema history: *Close Encounters of the Third Kind*, *E.T.: The Extra-terrestrial*, *Raiders of the Lost Ark*. His take on H.G. Wells' classic alien-invasion tale, *War of the Worlds*, was told from the story of a family caught up in a situation none of them could have been prepared for. As with the families in *Close Encounters* and *E.T.*, the director focuses on the dynamic of how everyday people deal with the extraordinary.

With J.J. Abrams in the director's seat, Spielberg is now producing a film whose premise speaks to the heart of sci-fi and horror fans alike: *Super 8*. Set in a Midwestern Ohio town at the tail end of the '70s, a group of youngsters filming a *Super-8* movie witness a train crash and derailment. After the accident, it is apparent something was set free from the train cars as people start disappearing and strange things start happening in town. One of the kids, the son of the local deputy, sees his town become the center of a panic zone as he tries to keep things under control.

The cast has some great character actors on board, with quite a few unknowns as well. Many HorrorHounds will recognize Noah Emmerich from his two-episode arc in *The Walking Dead* as Dr. Edwin Jenner, the last man alive in the CDC's headquarters. Co-starring with Emmerich is Kyle Chandler, known for his work on the TV series *Friday Night Lights* as well as the big-screen remakes of *King Kong* and *The Day the Earth Stood Still*.

Since the debut of its mysterious trailers preceding *Iron Man 2* last year, *Super 8* has become one of the most anticipated summer releases of 2011. And there is still much that people have yet to uncover, as Abrams loves his surprises. As with *Cloverfield*, which Abrams produced, the *Super 8* team has been tight-lipped regarding the plot and production. *Cloverfield* actually became one of the primary rumors that haunted *Super 8*, with fans and reporters stating that it was either a prequel or a sequel to the giant monster movie. Abrams made a point to state that the two films were not connected...

But not so fast! Abrams and company are continuing their exploitation of the Internet and viral marketing that was used so heavily on *Cloverfield*. Via online trailers and the tagline "Scariest thing I ever saw," fans have discovered at least two or three Web sites tied to the film. The first, [www.scariestthingieverasaw.com](http://www.scariestthingieverasaw.com), looks like an old-school DOS log-on screen with multiple hidden parts within are being added to all the time. After entering certain commands, printable newspaper articles can be viewed, an MP3 file of strange sounds can be downloaded, and cryptic messages and images can be found—all of which add to the mystery surrounding what was in that unassuming train car.

Another site similar to the Slusho site that was started for *Cloverfield* is [www.rocketpopeteers.com](http://www.rocketpopeteers.com), advertising an ice cream using astronauts and a space theme. The brand has a Twitter account that gives updates to locations the Rocket Popeteer recruiting van will be next (it was at Comic-Con last year).

Another piece that observant and slightly obsessive fans have discovered is a Craigslist account tied to an individual named Josh Minker, selling items discovered using an image hidden on the "scariest thing" site. (There is even an 800 number set up that could be called for a message regarding the "Evelyn Minker Memorial Fund.") Additionally, Josh has a Web site called [www.hooklineand-minker.com](http://www.hooklineand-minker.com).

As always, Abrams and his crew are showing just how well they can sew together reality and the worlds they create via these real-life ways for fans to interact and to become a part of the experience. But with all of these bells and whistles for fans and moviegoers to play with, the real treat appears to be the movie itself. *Super 8* seems a great throwback to those sci-fi flicks of the '50s we all love. *Invaders from Mars*, *Invasion of the Body Snatchers*, and the other great films that thrive on not knowing what was out there, then discovering it wasn't just "out there" anymore, but living next door.

I can't think of anyone better to hear a story about what happens when kids cross paths with a creature that might have come from the depths of Area 51 than Steven Spielberg. I think he knows a thing or two about aliens, don't you? 🛸



Ellie Fanning and Joel Courtney in *Super 8*

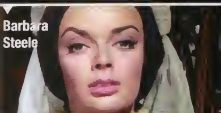
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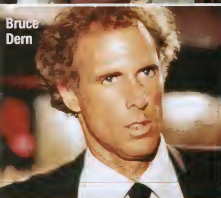
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There are few scream queens working today with a more devoted and ever-growing fanbase than the New York born n' raised Tiffany Shepis. Strikingly attractive, with a tendency toward displaying her curvaceous body sans clothing onscreen, Shepis is a tireless horror enthusiast who regularly appears in a half-dozen fright flicks any given year. Since her debut in 1996's *Tromeo and Juliet* with the irrepressible Troma, she has yielded memorable turns in such films as *Ted Bundy*, *Scarecrow*, *Abominable*, *Nightmare Man*, *Nympha*, *Home Sick*, *Dark Reel* and the recent *Night of the Demons* remake.

We're all a big family over at Troma. Anyone out there that knows Troma or sees Troma at a convention knows that. You walk up to their table and you're instantly ingratiated into the Troma clan. That's how it was with me, especially being so young and so hungry and so excited. I think they were always trying to find stuff for me to do. I was on the cover of two different movies for Troma: *Nymphoid Barbarians in Dinosaur Hell* and *Maniac Nurses Find Ecstasy* [neither of which feature Shepis]. But I was so thrilled to be involved, it didn't matter. The pathetic part is that people will come up with those movies and have me sign, saying, "Oh, you were so good in this!" Yeah, thanks! So, Troma was always trying to find ways to throw me in there somehow, whether it was DVD covers or short films or going to Cannes to promote for them or doing the Troma's Edge TV series.

**HH:** You work on a LOT of movies every year. On your IMDb page, there's a huge list of credits of films that are in post-production or in pre-production ...

**TS:** Or in "no production" ...

**HH:** And ones that have been completed and have yet to be released. I saw a screener of *Bonnie and Clyde vs. Dracula* almost three years ago and thought it was terrific.

**TS:** I soooooo love that movie. Indican just picked it up, and I believe it's due to come out either in April or May, 2011. Tim Friend directed it, Jennifer Friend produced, shot entirely in Kansas City, Missouri. It's one of my favorite films that I've done. It's a good lesson that just because you're making indie B-movies, they don't have to look cheap and shoddy with poor lighting and shitty sound. You can have something that is quality and it doesn't have to be expensive, as long as you know what you're doing and have a decent crew and good actors. That's what they did with "B&CvD" and it turned out great. When people find out what the budget was, they flip. Especially doing a period piece! And the period stuff is the best stuff in the movie - Dracula's easy to do, but period stuff? That's hard. So if you like campy fun films, if you like Bonnie and Clyde, if you like Dracula, if you LOVE Tiffany Shepis, then you need to watch it. Really great part.

**HH:** Can you talk about having done a movie like *B&CvD* - which wrapped three to four years ago - and then just waiting for it come out?

**TS:** There are tons of frustrations with that. Anytime you do something, especially something that you're really proud of and it's stuck waiting to see the light of day. ...

When not delivering the goods before the cameras, the 5'3" brunette powerhouse is truly in her element at the multitude of horror conventions and film festivals she regularly attends. Meeting Shepis in person is a revelatory experience, with each person at her table immediately feeling they are the most important in the world, given her full attention and appeal. It is this genuine passion for the genre and its fans that has cultivated her rabid following, on and offline.

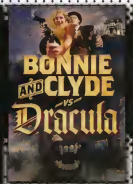
*HorrorHound* caught up with Shepis at this past March's Indianapolis *HorrorHound* Weekend - her first "HHW" show (but she assures us not her last!) Exuding her trademark candor, warmth, sarcasm and sex appeal throughout our chat, a few minutes with Tiffany leave no doubt as to why she is a fan favorite. Below she discusses her Tromatic early days, her collaborations with Rolfé Kanefsky, and the soon-to-be released *Bonnie and Clyde vs. Dracula*, *The Violent Kind* and *The Frankenstein Syndrome* (written/directed by hubby Sean Tretta).

**HorrorHound:** You always have such energy and connection with your fans. How do you manage that time and time again?

**Tiffany Shepis:** Dude, I'm a horror fan myself! I started doing horror movies because I love horror movies. I saw an ad for Troma when I was 15 years old and I thought, "Oh my god, that'd be so awesome to do a horror movie for a living!" Even to this day, I get geeked out by the fact that right across the hall is Jeffrey Combs. Or that I get to do movies with Bill Moseley or Ken Foree. I'm a super geek in a cute little package [laughs]. So it's easy to keep the enthusiasm with my fans because I'm just like them, and I'm still thrilled and honored that anyone wants to talk to me.

**HH:** Do you remember when your first convention was, and what you were promoting at the time?

**TS:** Yeah, it was 16 years ago. *Tromeo and Juliet*, at a Fangoria convention in New York. Just to be a part of a convention with "Fangoria" in the name, I could have stood in line at the bathroom and been happy. So, the fact that I was standing there signing crap for Troma, was just insane.



Every time you're at a convention, every time you're online, every time you're on Facebook and somebody says, "Hey man, when the hell is *Bonnie and Clyde* vs. *Dracula* coming out?" and you don't have an answer for them, it's horrible. It's horrible for the whole production, it's horrible for all the actors involved, all the fans who want to see it ... it sucks, because I don't have the answer, and who knows what ties things up? Maybe it's bad timing for the project, maybe there are too many period pieces coming out at the time, maybe there's too much *Twilight* junk out there, who knows? It's certainly frustrating, especially when you have movies that maybe aren't necessarily your favorite [laughs] and they get the widest distribution ever, and you think, "How did this happen? That movie is in every Best Buy and Wal-Mart and Target on the planet and I can't even bootleg *Bonnie and Clyde* vs. *Dracula*?" That part is very hard, because it's really the luck of the draw just like anything. Someone asked me yesterday if I have any advice for actors or actresses getting into the business, and I had to say no, because it's all just luck. Certainly you have to have some charm or specific look or possibly even this much talent, but 99.9 percent of it is just luck and who you know, and what time you're here and there and there. And it's the same thing with the distribution of a movie.

**HH: You've worked with Rolfe Kanefsky a number of times...**

**TS:** Six times, I think. Let's see, we did a couple *Emmanuelle* things (I played a Pochantus character in one), *Pretty Cool Tox*, *Nightmare Man*, *The Hazing* and ... [long pause, thinks] ... *Corpses* With Jeff Fahey! [laughs]

**HH: Can you discuss your working relationship?**

**TS:** Working with Rolfe is fantastic. When you have someone that you've been working with that long—we've known each other about 15 years—that writes the majority of their stuff for you ... you can't beat that. When we did *The Hazing*, we both had the exact same type of taste in indie, crazy '80s movies, and so when I read the script, I said, "Holy shit, we have to do this," and he said, "Oh my god, I've never found someone who was as excited about my stuff as I am." And it really made for great collaborations on everything. We have the same taste in movies, the same mutual respect for each other's work. He understands my stuff, he knows that I love to do the comedic stuff along with the horror, and he's written me (in my opinion) some pretty great characters. I thank Rolfe Kanefsky for many a great thing—especially *The Hazing*!

**HH: You did a little sidestep into producing with the documentary *UnConventional* in 2004, and with *The Frankenstein Syndrome* (scheduled to be released in July 2011), you once again stepped into a producer role. What made you want to throw in on a producer level?**

**TS:** Like with the "*Bonnie and Clyde*" thing, it kind of got to the point where you throw your heart into something and bust your ass working on the set and when the movie's done, you promote it all over Facebook and your Web site and you go to conventions and talk it up ... But you seriously have no say in what happens to the movie. I have connections with so many distributors now—some I'm personal friends with, some have just released a ton of my movies—that I can just hand these things over to ... But how can I do that if I don't have a say? I could give a screener of a movie to a distributor and say, "Hey, you should take

this," and they say, "Wow, we'd really like to," and I have to say, "Oh, crap, well, you need to go through this executive producer down through A, B, C, D, and E in order to get something done." So, it was just about having a bit more control—and not for my own needs, like I NEED TO HAVE CONTROL OF THIS—but to help the movie move forward. As I said before, everything has to do with luck and who you know, and after doing this for 16 years, you get to know a lot of people, so why not take advantage of it?

**HH: So if it's a property that you feel particularly attached to, you would consider involving yourself as a producer in the future?**

**TS:** Absolutely.

**HH: Does it mean more responsibility for you?**

**TS:** Not necessarily, because with these films the producer role I've been taking on is pretty much doing the same stuff that I did before on every movie I do. That's why when people sometimes gasp at my roles, I say, "But wait, you're getting a one-woman P.R. firm tool! Look at how much you have to pay for a P.R. person, but now you have not only an actress, you have a P.R. person, a sales rep, a subdistributor ..." So yeah, if I like the project, I'll attach myself or if they want me to, we'll talk about it, see where it goes.

**HH: Let's talk about your role in *The Frankenstein Syndrome*.**

**TS:** I play a molecular biologist—fancy that! It's one of the old classic stories of just because you can do it doesn't necessarily mean you should. I'm a part of this rare stem cell-based research team, brought together by Ed Lauter's character, to develop a regenerative healing serum. Of course, we create the serum, bring someone back to life and, well, all hell breaks loose. Not a zombie film, but a cool twist on the original *Frankenstein* tale. It's very different, not campy and funny and crazy, it's not a "great party popcorn/drinking movie," it's more of a thinking man's horror film. I recommend it, certainly to see me do something different. Oh, and Louis Mandylor's in it, from *My Big Fat Greek Wedding*! He's phenomenal. Actually, the entire cast is phenomenal. Sean Tretta directs, who people might know from *Death of a Ghost Hunter*, which a lot of people really dig. *The Great American Snuff Film*, and the sequel to my worst film, *Death Factory: Bloodletting* [laughs]

**HH: You're also allowed the opportunity to stretch your muscles as an actress with this role, given the wide range of emotions for the character.**

**TS:** That's the one positive thing about getting older—you're not playing the college co-ed anymore, you're playing the house mother of the college co-eds, or playing the warden of the prison instead of the female prisoner. [airhead voice] "Lock me up!" It's the one really good thing for me getting on toward my early 20s [laughs] that I'm excited about—playing these more mature characters. Elizabeth in *Frankenstein Syndrome*, Bonnie in *Bonnie and Clyde* ... I have a movie that played Sundance this past year called *The Violent Kind* directed by the Butcher Brothers who did *The Hamiltons*, produced by Jeff Allard who did the *Texas Chainsaw Massacre* remakes and Malek Akkad who did the *Halloween* remakes. ... These are huge, huge people and it's kind of awesome. I'm very scary in it, very, very scary. Lots of cool new stuff. 🌟



**Fun Fact:** Tiffany Shepis has worked with such genre favorites as Bill Moseley, Tom Towles, Ken Foree, Edward Furlong, Tony Todd, Lance Henriksen, Danielle Harris, Doug Jones, Shannon Elizabeth and Linnea Quigley.



Manga has been a rich land filled with horror goodness for a number of years. The art form has truly become a force in the world of entertainment, and with stations like the Cartoon Network broadcasting the animated versions of it over the last few years, it's taking off like wildfire.

Horror-heavy mangas and anime like *Death Note*, *Black Butler*, and *Helsing*, to name just a few, have developed huge followings here in the States. They aren't just comics and they aren't just cartoons; manga and anime have a life all their own. To many, they are a lifestyle.

Live-action films based on these works are also becoming more prevalent, typically filmed in (and in the language of) the source material's country. (*Death Note* has had three live-action films produced in Japan alone.) Coming this May, you can add *Priest* to that list.

*Priest* is an American production from Sony Screen Gems partnered with TOKYOPOP (who distributed the manga novel), though the plot has been changed. The original novel series focused on the fallen angels of heaven and the weakness of man and faith. It's a complex story that spans centuries, filled with a lot of tragedy and even more blood, focusing on the titular priest named Ivan Isaacs. In Sony's retelling of the story, the fallen angels have been replaced with a new version of the vampire mythos. The church has spent years fighting them with a group of "blessed by the lord" super fighters known as priests. This group of warriors turned the tide on the vampires, who were starting to win the war against humanity. The church subsequently disbanded the corps — seems the priests were getting too good at what they were doing, causing the church to fear how powerful they might become.

One of the ex-warrior priests (Paul Bettany) is brought back out of forced retirement when his niece is abducted by a group of bloodsuckers. Defying the church, he goes back into battle along with a priestess (Maggie Q) to find his niece before she's lost forever.

*Priest* has a nice roster of genre talent behind it. Alongside Bettany and Maggie Q, Karl Urban stars as the mysterious Black Hat. Christopher Plummer is the head of the church who swears there is no new vampire threat, while Stephen Moyer of HBO's *True Blood* is actually NOT a vampire this time around. Brad Dourif also co-stars, with Sam Raimi on board as producer.

Before getting its release this year, *Priest* suffered through a long history of delays. Previously, Gerard Butler had been slated to star, but left the project after several delays. The film finally went into production after Bettany and his *Legion* director Scott Stewart came on board, though further delays occurred when Sony decided to convert the film from 2-D to 3-D.

Despite production issues, *Priest* looks to be a slick, fun entry in this spring's release schedule. The filmmakers went so far as to bring the original manga creator Min-Woo Hyung into the fold to discuss look and style in order to keep those elements intact.



Paul Bettany stars in *Priest 3D*

In addition to the trailers that have been released thus far, a heavy internet presence is being used to get the film out to audiences. A free online 3-D video game (if you have a pair of old red/green glasses) has been launched narrated by Bettany. An animated origins story has also been released online to set up *Priest*'s world, directed by Genndy Tartakovsky who some of you may know as the man behind *Samurai Jack* and the *Clone Wars* animated TV series.

*HorrorHound* recently had a chance to talk to the *Priest* and *Priestess* themselves, as well as director Scott Stewart, Karl Urban, and Cam Gigandet, another ex-vampire (from *Twilight*) now playing one of the non-vamps.

**HorrorHound:** How do you feel about the movie in comparison to your previous film *Legion*?

**Scott Stewart:** We're really excited about it. It's definitely a different film than *Legion* for sure. I was familiar with Min-Woo's book. I hadn't read all 16 of them, but I liked what [screenwriter] Cory (Goodman) had done with it. I would describe the movie as a collaboration between Cory, Min-Woo and myself. We sort of brought all of our own elements to it.

I'm just going to answer this question right off: People want to know what makes this different than other vampire stories, because vampires are obviously a part of our mythology. But our story is about a world that has hundreds of years of war between humans and vampires. And the vampires ... they aren't people. They don't look like people; they aren't played by people. We don't understand what they say; they are a mysterious culture to us. They are not a metaphor for subjugated sexual desire or sexuality, any of those things. Every few years, we have a bunch of vampire stories that deal with those issues.

**Maggie Q:** I think Scott Stewart has defied every single vampire stereotype, which we're excited about.

**Stewart:** Ours are feral and dangerous. A gun is able to stop them if you are fast enough to shoot one. There's no magic to that.

**HH:** Tell us about your characters in the film.

**Paul Bettany:** In our world, vampires and humans have existed together forev-

Paul Bettany attempts to save Lily Collins







Cam Gigandet looks menacing in *Priest* 3D

**Pam Gigandet:** An infected different species.

**Bettany:** Well, they are a different species that can infect human beings. The infected humans become slaves; they don't become vampires. What happens to Karl is something brand new; it's something that has never happened before. He's really not representative of the vampires in this movie. The vampires in this movie are very feral and naked creatures.

**Gigandet:** They really have no thought. It's really about killing. That's where Karl Urban comes in with his thought processes – he leads this whole new movement with his plans and such.

**HH:** What kind of gear do you use in the movie?

**Bettany:** Gear? We have all kinds of gear. Priests don't use guns.

**Gigandet:** They are afraid of guns.

**Bettany:** Really annoyingly ... he got all the cool weaponry. And I'm standing there with a knife. I got a knife? Really?

**Gigandet:** You got some throwing stars.

**Bettany:** A knife and some throwing stars. No, we have lots of cool stuff, but mostly it's my hands. Deadly weapons.

**HH:** How did you choose this film after doing *Legion*?

**Bettany:** *Legion* was homage to '70s shock horror. It was a siege movie that due to budgetary reasons took place in a diner. After seeing the rough cut of *Legion*, Scott and I were told, "Here's three times the budget. Now go and make *Priest*."

Initially I didn't want to make a vampire movie. You think, "God, there's such a slew of vampire culture." Then I read the script and there's actually much more to do. Number one, it's sort of this operatic, epic revenge/redemption story. It's also much more akin to *Star Wars* than *Twilight*, if you were going to place it anywhere. You read the script, and already the world felt so different. You start to see the visuals come in. Christ, the world is so rich and well thought out. And damn cool.



Maggie Q stars in *Priest*

**Gigandet:** Damn cool!

**Bettany:** All the designs are just so beautiful. You turn up for work and you're on a huge soundstage where they shot the same storm scene for *The Wizard of Oz*. I remember coming in and thinking, "They built a fucking mountain out of foam." It was huge ... this huge mountain. That's the stuff that kids dream of.

**HH:** So it sounds like there were a lot of practical effects too.

... continued on next page.

er. They have been at war, and to win that war, a group of warriors were created called the Priests. They were the saviors of mankind. However, the war is now over and they've been rendered useless for real life, so I'm working a shitty job in a foundry. They're pariahs, almost like Vietnam veterans. They're outcasts from society, people are frightened by them and would rather forget that there are still vampires contained in facilities in camps.

Of course, some vampires escape, and my niece gets taken. Cam's character, the sheriff of the town where she was taken from, comes and asks for my help in getting her back. From that point, it's like a train hurtling towards its destination.

It's funny – this man who was rendered useless for family life by the war and his experiences ... he gets a moment to be great again. Everyone wants to practice what they are good at and he happens to be really good at killing shit. We're sort of an unlikely pair (Cam and I) because I don't want any help. But we join together with Maggie Q to stop disaster.

**HH:** So the remainder of the brotherhood, are they wiped out or are you the last of them?

**Bettany:** No, they actually reform to hunt me. I ask for my authority to be reinstated, so I can go kick some vampire ass, and they say, "No, fuck you." And I say, "Well, fuck you," and go anyway. I get in lots of trouble and they reassemble to hunt me.

**HH:** So you are getting hunted by two things.

**Bettany:** I know. It's a nightmare.

**Maggie Q:** There's a very subtle subtext about what we all went through together – Karl's character, my character, and Paul's character as Priests defending the cities and with the people. You see bits of it in this film. You'll have to partly use your imagination with what we've given you and what you think might have happened. There's a friendship that was broken with Karl and Paul's characters due to circumstance. There is a questioning of your own faith, your own sacrifices and promises. There is love that will never happen for many reasons.

**HH:** Karl, your character sounds like he goes through the biggest change of all. Can you elaborate on that?

**Karl Urban:** I play Black Hat, who was formerly a warrior priest who falls in the line of battle. And ostensibly to everyone else, he's been lost, he's been killed. But what actually happens is something quite different. I get transformed into an entity that has not existed in the world of *Priest* before. The vampires in our film are not stereotypical; they are monsters. I'm actually the first of my kind – a cross breed. I am the main antagonist – I just reek death, mayhem, destruction and have a hell of a fun time in the process.

**HH:** How would you describe the film's approach to vampirism?

**Bettany:** It's a different species.

**Bettany:** That's what's so great about working with Scott, he's a visual effects guy. He really wants everything "in-camera."

**Gigandet:** To go so far as building a train on the soundstage. An entire train on shaking, moving tracks. Or we'd just drive out to the middle of the desert.

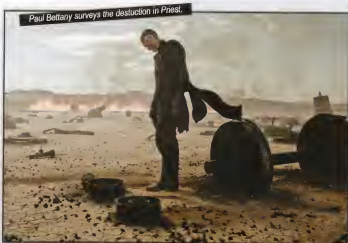
**Bettany:** And pull a train.

**Gigandet:** Yeah, pull a train.

**Bettany:** A great big semi pulling a train and then you suddenly find yourself strapped to the side of this thing going 60 miles an hour.

**HH:** Tell us about the 3-D conversion.

**Maggie Q:** They are really taking their time with the effects because of the 3-D. It wasn't originally 3-D and now it is. They're taking their time – 8 or 9 months on effects because the effects are so important on this film. It's gonna be done so well. I'm glad they are waiting because everyone involved with this is so proud of it. We're not just pushing it out there. It's not, "Quick, let's make some



Paul Bettany surveys the destruction in *Prey*.

money." It's, "Let's get a real quality movie out there and rock people's worlds with this."

**Urban:** It's the difference between, and I'm not dissing it, but *Clash of the Titans* doing their 3-D conversion in six weeks and Sony Pictures investing eight months into 3-D rendering and making sure that this film is as punchy and heavyweight as you're gonna get. This film punches above its class. It aspires to be so much more than the stereotypical genre film. You'll go to this film and look at the opening images, see a shot and go, "Oh my god, that's so reminiscent of a shot I saw in a John Ford film."

Or, "Oh my god, that cityscape reminds me of *Blade Runner*, but it's something else too." Each character has their own individual story and arc. And they are all strong and interconnecting. It's a punchy, punchy piece.

Priest hit 2-D and 3-D screens this May 13th. Be sure to check out the online game as well as the graphic novel available on iTunes.

## COST EFFECTIVE HORROR!

During the start of the DVD Boom, cinephiles became obsessed with this new digital medium for feature-film presentations. Films which, at one time, were impossible to find were being processed for mass consumption – and in special edition treatment as well. Prior to its DVD release, the chances of a horror fan being able to pick up *Dead and Buried* on VHS were slim. Now you could pick up the film at your local Best Buy and Target complete with audio commentaries, interviews and making-of features!

Now, with the advent of high-definition Blu-ray, focus on the DVD market has taken a downturn, and in an effort to shine light on the medium (or more appropriately, to help shed light back on waning properties), distribution companies have begun working out various multi-packs of their more obscure franchises and horror entries. What's crazier is that there are some amazingly great multi-packs being released in bargain bins at your local Wal-Mart stores!

Shown here are but examples of some of the most noteworthy DVD sets that you can currently find in your local video aisles. Mostly available thanks to Echo Bridge Home Entertainment – a slew of Full Moon features (many of which have been quite difficult to track down at retail) are available in impressive sets. A disc titled: *The Midnight Horror Collection* features the first three *Puppet Master*

Master installments, while a triple feature of *Demonic Toys*, *Dollman* and *Dollman vs. Demonic Toys* is also available. The coolest set features all three films in the *Subspecies* saga, including *Bloodstone* and *Bloodlust*.

Lionsgate has a number of four-packs currently available, all of which are a tad random, but still boast some great titles. Shown here is a set with *My Best Friend's a Vampire*, *Repossessed*, *Slaughter High* and *Silent Night, Deadly Night 3*. Another set includes *Dead and Gone*, *Boy Eats Girl*, *Return of the Living Dead 3* and *Return of the Living Dead Necropolis*.

While these sets aren't groundbreaking, their price points are. Every combo on this page came from the five dollar bin, while other studios have higher-priced sets that piece together full franchises – including *Blade*, *Prophecy*, *Leprechaun* and *Final Destination*.

The most noteworthy aspect of this write-up, however, may come from the fact that Echo Bridge FINALLY released *Children of the Corn II: The Final Sacrifice* onto DVD – for the first time EVER. While it was snuck into release, it can be found in a number of ways – a single-pack DVD, a two-pack with *Children of the Corn III: Urban Harvest*, or a three-pack along with *Children of the Corn IV: The Gathering*. – NH



Special "Director Series" DVD sets are also available featuring some of the best horror entries, including Wes Craven (*The Serpent* and the *Rainbow*, *Shocker* and *The People Under the Stairs*) and John Carpenter (*The Thing*, *Prince of Darkness*, *They Live* and *Village of the Damned*).

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# INDIE SPOTLIGHT IN REVIEW MOVIE NEWS



## Hobo with a Shotgun

First of all ... R tger Hauer is a god! (There ... had to get that out of the way.) 1970s grindhouse, exploitation, technical film lovers ... get this film on your agenda. Director Jason Eisner created a world that is part *The Warriors*, part *Mad Max* and part *Escape from New York*. *Hobo with a Shotgun* redefines over-the-top, action-packed, bloody as hell story telling. And, as usual, Magnet finds these independent gems and gets them to the masses.

The story is much more complex than the title eludes. Hobo (Hauer) hops off of a train in the wrong town ... Scum Town. Mindless violence, robbery, rape, and murder are part of everyday life. Hobo, wanting to beautify his "new town," foregoes a lawn mower for a shotgun, and deals old-school, *Walking Tall*-style justice. The Drake, the local crime boss played by Brian Downey (Lexx), eventually turns the town against Hobo, whose last friend is a prostitute, Ally (played by Molly Dunsworth). Pedophilic Santas, crooked cops, and common garden-variety scumbags keep Ally and Hobo on the run ... even using the shotgun to demand medical attention.

It's evident that Eisner was aiming for a gritty Tarantino/Rodriguez-style story. The film does not specifically fit that category. However, "Hobo" melds the best of post-apocalyptic chaos with genre-accurate '70s exploitation to create its own niche. Some of the editing gets a little hard to follow, but only in a few places. Other than that (which is a minor point), *Hobo with a Shotgun* will get and keep your attention for 86 minutes. Warning ... some of the violence is pretty harsh ... be prepared.

by Jason Hignite



## Puppet Monster Massacre

When a filmmaker has fun making a movie, it shows. I am sure this was a lot of hard work, but I am also sure that Dustin Mills and his crew had a great time making *Puppet Monster Massacre*. This movie is an absolute blast to watch. Growing up a fan of *The Muppet Show*, *Puppet Monster Massacre* hooked me immediately. The puppets, their movement and manipulation, even their costumes were all very Henson-influenced. However, this film is not (by any means) for kids. The gore is top-notch, and Dustin Mills took the brave leap into the taboo world of puppet erotica. I know, I know ... *Team America* ... but those were marionettes.

The story follows Charlie, a timid teenager who, along with four other teenagers (Gwen - Charlie's friend, Raimi - super nerd, Iggy - total punk metal, and Mona - Iggy's goth queen), spend the night in the Wagner Mansion on the outskirts of town. Little do these unsuspecting kids know, the resident mad scientist, Dr. Wolfgang Wagner, has created a monster that needs to feed. Throw in a psychotic penguin, a perverted gramps, a hapless hunter and a thousand rabbits, *Puppet Monster Massacre* is the perfect "buy some beer and invite some friends over" movie.

The gore is surprising, and the film's digital environment is perfectly paired with the cast. Cheesy? Hell yes ... but we're talking about puppets here! It is one of those rare films that I watched again immediately after watching it the first time. Have fun with this one ... you're gonna love it.

by Jason Hignite



## Bereavement

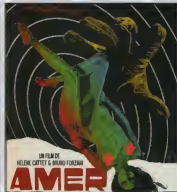
I'm a fan of Stevan Mena's ultra low budget debut shocker, *Malevolence*, and was lucky to see his long-awaited prequel *Bereavement* in the theater!

*Bereavement* is more serial-killer tale than straight slasher. The story centers on the 1989 abduction of 6-year-old Martin Bristol (who suffers from a rare disorder preventing him from feeling any physical pain) by deranged recluse Graham Sutter (Brett Rickaby, *The Crazies*). Sutter forces Martin to witness and partake in unspeakable atrocities perpetrated against helpless female victims who are randomly kidnapped. Five years later, 17-year-old Allison Miller (Alexandra Daddario) who recently lost both of her parents, moves in with her Uncle Jonathan (Michael Biehn). Allison, haunted by a glimpse of Martin at a decrepit old slaughterhouse sets out to find the mysterious boy in the window, resulting in all hell breaking loose. Allison, Martin, and Graham's paths are set on a fatal collision course as the film marches inexorably toward a grim and tragic finale.

*Bereavement* is crafted with care and passion unlike many major studio genre productions. The film is beautiful as Marco Capetta's cinematography paints a stark desolate environment of decaying rustic isolation. The wide-open spaces summon an overwhelming sense of dread, a fertile breeding ground for Sutter's madness and the horror that lurks just below the serene idyllic surface.

When it comes to the film's powerful and visceral violence, no one is safe. If Mena can continue his upward trend in terms of quality filmmaking, then the planned final film in the trilogy should be something to see! Don't miss the extra some after the credits; it ties the two films together nicely.

by Ryan Olson



## Amer

*Amer* is quite unlike any film you've seen recently, or ever, for that matter. Taking its cue from the Italian giallo films of the early '70s, *Amer* veers off into territory rarely explored in a genre film and tells the story, not in a narrative style, but visually. Within its 90-minute framework, there are barely two minutes of spoken dialogue.

The movie unspools in a three part act chronicling the life of Ana. Ana's journey takes her from confronting her grandfather's deathbed as a child, experiencing her budding sexuality as a teenager, to the true themes of giallo which come to the forefront in the last act, as a black-gloved straight razor rears its ugly head.

Co-writers and directors Helene Cattet and Bruno Forzani have delivered the ultimate homage to that bygone era of filmmaking while coming up with something wholly original. Fans weaned on a steady diet of Italian cinema will enjoy the audio and visual overload, as images are spiked with a heavy color palette and each and every single sound is heightened to almost absurd degrees. Whether it is pebbles on the ground, a brush of a tree branch, or a roaring car engine the sound design on *Amer* is outstanding, not to mention the familiar sounds of Stelio Cipriani, Ennio Morricone and Bruno Nicolai which pepper the soundtrack.

Prepare yourself for an onslaught as *Amer* emerges as the must-see film of 2011.

by Dave Kossanek

# MGM LIMITED EDITION COLLECTION

There are two ways to look at the recent trend in DVD-on-demand. Most movie purists will have an obvious distaste for the format's inability to commit to a respectable release. The DVD-R burned discs sold legitimately through studios and second parties just come across as shoddy. The movie transfers are generally more of VHS quality and bonus materials (aside from the random movie trailer) are MIA. One can't argue that the quality is not

subpar, but fans should consider the optimistic side of such releases (we finally get these films on DVD) and be excited about the future potential. Movies such as *Daughters of Satan*, *The Black Sleep*, *Buried Alive* and *Queen of Blood* (as pictured) have never been released on DVD.

MGM recently began

their own "archive" collection (similar to the already-established WB Archives) of DVD-on-demand titles, which allow us *HorrorHounds* an opportunity to finally own these elusive films without scouting bootlegger tables at conventions. Outside of the four titles shown on this page, MGM's horror catalog also consists of *Old Dracula*, *Poltergeist: The Legacy Season 2*, *Diary of a Madman*, *Futureworld*, *Deadly Stepmother* and *The House of Long Shadows* – all available for perusal at Amazon.com.

To check out the constantly growing collection of WB titles now available, visit [www.wbshop.com](http://www.wbshop.com) and check out their Warner Archive. There, you can find regular and remastered titles from TV and film. Here is a small list of some of their best offerings: *The Green Slime*, *The Possessed*, *Razorback*, *Bad Ronald*, *Cyclops*, *From Hell It Came*, *Addams Family (Animated)*, *Two on a Guillotine*, *The Stranger Within*, *Macabre*, *The Monster* and *The Unholy Three*. ★



## 10 QUESTIONS WITH Sergio Martino

Every issue of *HorrorHound* we try to track down one of the industry's top directors in hopes of asking them a series of 10 seemingly random (and most times stupid) questions. In the past, we have interviewed such visionaries as William Lustig, Tobe Hooper, Ruggero Deodato and Roger Corman. This issue, we had the opportunity to speak with an Italian film auteur who brought to life such gems as *Torso*, *Big Alligator River*, *The Mountain of the Cannibal God* and *The Strange Vice of Mrs. Wardh*.... The result? 10 Random Questions with Sergio Martino:

**HorrorHound:** Who was the better giallo director, Argento or Fulci?

**Sergio Martino:** I prefer Fulci. In the beginning I liked very much Argento, but the kind of movie he is doing at the moment I don't like too much.

**HH:** There's been a resurgence in zombie films over the last decade, do you think we'll ever see a revival of the cannibal subgenre?

**SM:** I don't think so... but I don't know, it depends on which director has a very good movie.

**HH:** Have you ever been starstruck and, if so, by whom?

**SM:** I've had the chance in my life to shoot several movies with some very big actors like Stacy Keach. For me, it's easy to shoot with big actors.

**HH:** What was the first horror movie you remember seeing and how old were you?

**SM:** I'm not sure about horror, but I remember thrillers – *Diabolik*. I also remember I saw several of the films of Hitchcock.

**HH:** How do you feel about meeting fans at conventions who probably weren't alive when you made your films, yet they adore your work?

**SM:** The people are so multicolored, it's nice. It is an experience.

**HH:** Was there ever a film you may have had a chance to make, but regret not being able to?

**SM:** Yes, yes there are several movies I would have like to have done. Especially in the last period – I had two thrillers ready to shoot, but it's not easy to find money to shoot.

**HH:** Why do you think Italian horror and giallos are so loved by American audiences?

**SM:** I don't know very well. Maybe because Quentin Tarantino was our spokesman.

**HH:** Which of your films do you think has best stood the test of time?

**SM:** *Torso*. There are some others I like also, but I'd have to say *Torso*.

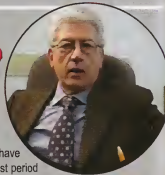
**HH:** Do you ever think one of your films will be remade?

**SM:** That depends if they ask for the rights.

**HH:** How were you able to concentrate on directing films with the beautiful Edwige Fenech on set?

**SM:** When you're shooting a movie, it's normal to have a beautiful girl in your hand. But the problem is during the shoot is you have another one. But maybe when you're done shooting you have a chance to date the girl.

A fully restored version of *Torso*, culled from the original negative materials, uncut and uncensored, is set for release onto Blu-ray this July 26th. Bonus material on the disc includes "Murders in Perugia" (an interview with Sergio Martino), US opening credits, US and international trailers, radio and TV spots, and poster/still gallery. ★





# CHOICE CUTS:

# HORROR ON DVD & Blu-ray

## DVD & Blu-ray Release Schedule:

Week-by-week schedule of all upcoming DVD and Blu-ray titles:

May 3, 2011

Being Human Season 3 (DVD/BD)  
Crow: The City of Angels (BD)  
From Dusk Till Dawn (BD)  
Halloween: H20 (BD)  
Skull/Man Who Could Cheat Death (BD)  
Student Bodies/Jekyll & Hyde '33 (BD)



May 10, 2011

Alien (BD)  
Alien 2 (BD)  
Alien 3 (BD)  
Alien: Resurrection (BD)  
Children of the Corn III (BD)  
Dalmer vs Gecy (BD)  
Dracula 2000 (BD)  
Halloween 6 (BD)  
Halloween Bloodline (BD)  
I Saw the Devil (DVD/BD)  
Terminator: The (Digitbook-BD)  
Violent Kind, The (DVD/BD)

May 17, 2011

Diabolique (Criterion; BD)  
Ju-On Black/White (DVD/BD)  
Rite, The (DVD/BD)  
Roommate, The (DVD/BD)  
Twilight Zone: The Season 4 (BD)

May 31, 2011

A Clockwork Orange (Digitbook-BD)  
Cat O' Nine Tails, The (BD)  
Legend (BD)  
Raw (BD)  
True Blood: Season 3 (DVD/BD)



June 07, 2011

Apt Pupil (BD)  
Burial Ground (BD)  
Mother's Day (DVD/BD)  
Rubber (DVD/BD)  
Stress of Life (DVD)  
Tortured (DVD)  
Wild Hunt (DVD)

June 14, 2011

Supernatural: Season 2 (BD)

June 21, 2011

Dinoceps vs. Supergator (DVD/BD)  
Psycho Holocaust (DVD)

June 28, 2011

Nesting, The (DVD/BD)

July 12, 2011

Battle Beyond the Stars (DVD/BD)  
Damnation Alley (DVD/BD)

\*All titles listed above include new releases onto DVD or Blu-ray - formats are indicated in parentheses.  
\*\*All release dates subject to change.



### A Clockwork Orange

(Warner Home Video)

**Available:** May 31st  
**Extras:** This Digibook edition will come with a 40-page book, a new featurette on cinema violence, a new interview with Malcolm McDowell and more. A box set featuring Kubrick's nine final works will also be available the same day.  
**Format:** Blu-ray



### Being Human Season 3

(BBC Warner)

**Available:** May 3rd  
**Extras:** Any fans of the watered-down Syfy version of Being Human should check out the BBC original. This third-season box set will include deleted scenes, extended interviews with the cast as well as a set tour.  
**Format:** DVD/Blu-ray



### Diabolique

(Criterion)

**Available:** May 17th  
**Extras:** This 1955 horror thriller is set for BD release thanks to Criterion and will be packed with extras, including a commentary track by Kelley Conway; interviews, new and improved English subtitles and a booklet essay.  
**Format:** Blu-ray



### Halloween: H20

(Echo Bridge)

**Available:** May 3rd  
**Extras:** Echo Bridge, have a number of standard Blu-rays on the horizon, including Halloween: H20, The Crow: City of Angels and From Dusk Till Dawn. A "H20" and "The Curse of Michael Myers" BD two-pack is also scheduled.  
**Format:** Blu-ray



### I Saw the Devil

(Magnaolia/Magnet)

**Available:** May 10th  
**Extras:** This highly talked-about serial-killer feature film from Kim Ji-won (director, A Tale of Two Sisters) and Min-sik Choi (actor; Dido) will include deleted scenes and a featurette titled "A Look at I Saw the Devil."  
**Format:** DVD/Blu-ray



### Ju-On White/Black

(Wei Go USA)

**Available:** May 17th  
**Extras:** These two new films in the Ju-On (The Grudge) franchise, made in cooperation with the original films' creator Takashi Shimizu comes together in a special two-pack. No other extra features are known.  
**Format:** DVD/Blu-ray



### Legend

(Universal)

**Available:** May 31st  
**Extras:** Includes both the theatrical and director cuts of the film, director's commentary (director's cut), isolated music (theatrical) by Tangerine Dream, lost scenes, music video, trailers and photo galleries and exclusive BD-Live extras.  
**Format:** Blu-ray



### Mother's Day

(Troma)

**Available:** June 7th  
**Extras:** Being re-released onto DVD and making its premiere onto Blu-ray, Mother's Day will include such new extras as an interview with Charles Kaufman, behind the scenes footage, casting footage and more!  
**Format:** DVD/Blu-ray



### The Nesting

(Blue Underground)

**Available:** June 28th  
**Extras:** Also known as Massacre Mansion or Phobia, this long-desired 1981 horror title includes a newly transferred hi-def director's cut presentation of the film as well as trailers, TV spots and poster and still galleries.  
**Format:** DVD/Blu-ray



### The Rite

(Warner Bros.)

**Available:** May 17th  
**Extras:** A featurette on the film (The Rite: Soldier of God), a "chilling" alternate ending and additional scenes. Available in separate home video formats, or a special BD+DVD+Digital Copy combo will also be available.  
**Format:** DVD/Blu-ray



### The Roommate

(Screen Gems)

**Available:** May 17th  
**Extras:** A director's commentary track, "movie!de," alternate opening sequence, "Next Generation of Stars," "Dissension: The Making of The Roommate," and "Dressing Dangerously" featurettes.  
**Format:** DVD/Blu-ray



### The Terminator

(MGM)

**Available:** May 10th  
**Extras:** In an effort to devalue the special Digibook that Warner Home Video has made famous, this re-release BD includes nothing new over past DVD/BD releases outside of liner notes. For completists only.  
**Format:** Blu-ray



### True Blood Season 3

(HBD Home Video)

**Available:** May 31st  
**Extras:** While the packaging suggests all-new Blu-ray features on all 12 episodes of this popular series' third season, nothing was revealed prior to print date outside of the show's release date for both home video formats.  
**Format:** DVD/Blu-ray



### Twilight Zone Season 4

(Image Entertainment)

**Available:** May 17th  
**Extras:** Thirteen new audio commentaries from a host of historians and writers, vintage interviews, seven radio dramas, isolated scores for all 18 episodes, "Next Week's Show" promos, bloopers, Saturday Night Live clip and more!  
**Format:** Blu-ray



### Zombie Holocaust

(Shriek Show)

**Available:** Now  
**Extras:** Delayed from last year, this Media Blasters/Shriek Show release includes DVD and Blu-ray copies of the film. Shriek Show also recently announced the release of Burial Ground onto DVD/BD later this year!  
**Format:** Blu-ray+DVD

**More DVDs:** Entertainment One unveiled plans to release the latest rendition of Elvira's Movie Macabre onto DVD later this year in special two-packs, such as Night of the Living Dead with I Eat Your Skin!



**B**ack in the day, often-times you could almost gauge exactly how long a video store had been operational just by walking in the door. And by skimming the aisles, you could tell what kind of owners you were dealing with. Were they Big Box or slippcase lovers? Or did they prefer the old standard clamshell? Possibly, they were the more protective store owner who hid their videos in the back, leaving only their boxes to populate the store. Regardless, the more important task was determining what video companies they preferred ordering through. For me, I took it even further – searching each box to determine which version of my favorite films laid in stock. My key move was to look for that Embassy logo on each title's box.

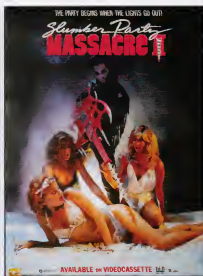
Embassy released such films as *This is Spinal Tap* and *Escape from New York* (this was prior to the '90s, when the Nelson Entertainment Group later released the same titles). Even though Embassy tapes played the same in the VCR as other VHS companies' releases, there's a level of excitement when finding one with an Embassy logo. Embassy was the first release company for many of the films featured throughout this article – and there's just something special about viewing a movie on its first and original

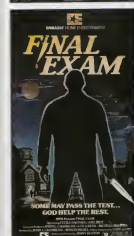
VHS release. I know, it's all psychological – but it always seems to make the film seem more unique.

Aside from box sizes or hunting for a title's first release, variety seems to be the next priority when collecting video company catalogs – it is the spice of life, after all. When you waltzed into a store back in the '80s and spotted Embassy titles, you knew you were bound to find something interesting. Whether it be a horror comedy or an obscure slasher flick – Embassy had everything. It was that vast assortment that enabled Embassy to stand out and established them as a mainstay in the video field. They were a popular buy for chain rental stores and Mom 'n Pop stores alike.

#### History

Embassy Entertainment launched only a few years after the inception of the VHS market. The year? 1981! Embassy's priority mission was to handle video distribution for their parent company – Avco Embassy Pictures. Embassy's titles were outstanding in their initial two years of production, as they were essentially made up of all of Avco Embassy Pictures' horror and comedy theatrical hits from the previous years. By releasing the pictures to home video themselves, they avoided the mess of





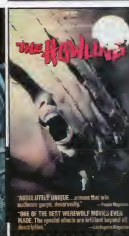
handling licensing deals. ...

Embassy was one of the companies that helped establish the video market – much like Media and Vestron. This titan of the industry was able to provide titles for all members of the family and all types of families. During their lifespan, they distributed amazing sci-fi titles such as *Stryker* and *Escape 2000* (aka *Turkey Shoot*), and for us HorrorHounds, they had great classics like *The Stepfather* and *Final Exam*. It was not difficult to find a film in Embassy's catalog that appealed to you – and they had so many titles, you could always find something you had never seen before. Their biggest benefit was the timing of their releases. They rarely held back when it came to releasing their titles. Many video companies of the era became famous for overly promoting a title which (sometimes) took an eternity to finally see release. Embassy, on the other hand, almost flooded the market with their titles. At their peak in 1984, they overpowered most video companies and their titles also sported a better price point than most



of their competitors. And the legitimacy of actually being a production and distribution company allowed them to beat most companies in terms of service. Some video store owners said that you could call the main distribution center, order 10 copies of six titles on Monday, and you were signing for the UPS delivery by Thursday. That's impressive for any company – in any industry.

Outside of the great customer service Embassy was known for, many store owners of the time may give more of the credit for their mass amount of orders to the company's attractive prices. A lot of upstart VHS companies in the '80s would place a \$100 suggested retail price on their titles (a standard price at the time). It didn't matter if the movie was a blockbuster film or a \$1,000 indie shot-on-video stinker. Embassy entered the market with \$59.99 price stickers slapped on every one of their tapes! On top of that, Embassy would offer buyers discounts for bulk ordering, and their early-order programs. Other companies pitched similar programs; however, nobody could touch the success of Embassy. An example: when Embassy released *Slumber Party*



**Fun Fact:** A clip from *The Devonville Terror* can be seen during a sequence in Joe Dante's *The 'burbs* when Tom Hanks is channel surfing.



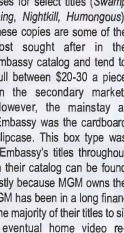
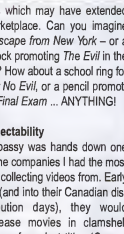
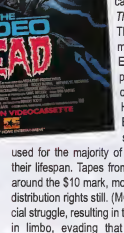
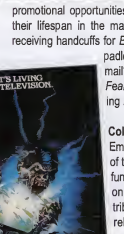
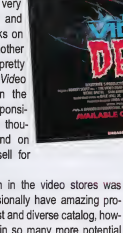
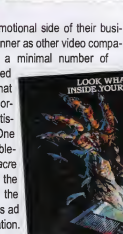
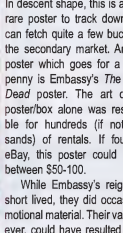
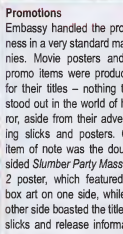


Massacre 2, they gave a discounted price of \$45 per copy for any store willing to pick up five or more copies. The kicker? With each of those bulk orders – they received a free copy to the original *Slumber Party Massacre!* This helped make part 2 one of the most widely distributed titles in Embassy's catalog (and thus, making it an easy tape for horror fans to find nowadays on the secondary market). In conjunction with these great prices and bulk discounts for retailers, Embassy also incidentally helped common fans (regular customers), like myself, to purchase tapes for the first time in the home entertainment movement – and gave start to many a horror fan's video collection. (Not to mention, allowing this writer to reduce the number of yards I had to cut during those hot summer days in order to save up enough cash to buy my favorite flick on video.)

When Embassy eventually closed shop, it was handled in a more unique way compared to other video companies of the day. In late 1987, their parent company, Avco Embassy, dissolved into two factions. Avco/Embassy was purchased by MGM while Nelson Entertainment took over distribution rights to Embassy's Home Entertainment catalog. Although a

lot of these Avco/Embassy titles were re-released by Nelson, MGM maintained ownership of the licenses – copies of films, such as *Escape from New York*, feature MGM's logo on the box alongside Nelson Entertainment's logo.

Nelson Entertainment continued releasing video tapes for a number of years after they acquired the Embassy catalog, while they also attempted to distribute non-Embassy titles such as *Sleepaway Camp 2*. However, Nelson Entertainment could never match the impact of Embassy Home Entertainment and they ended up throwing in the towel in 1990. Most of the Embassy titles became dormant for many years after Nelson's closure, until MGM began to re-release various titles onto VHS as part of their expansive Midnight Movies banner in the late 90s. Usually these films were pushed out around Halloween time to the department and grocery stores. As time has shown – MGM still retains the rights to many of these classic Embassy titles which have slowly made their way onto DVD and Blu-ray. Hopefully, in the next year or so, we will receive new copies of *Saturday the 14th* or *The Video Dead*. One can dream at least – can't they?



**Promotions**  
Embassy handled the promotional side of their business in a very standard manner as other video companies. Movie posters and a minimal number of promo items were produced for their titles – nothing that stood out in the world of horror, aside from their advertising slicks and posters. One item of note was the double-sided *Slumber Party Massacre 2* poster, which featured the box art on one side, while the other side boasted the title's ad slicks and release information. In descent shape, this is a very rare poster to track down and can fetch quite a few bucks on the secondary market. Another poster which goes for a pretty penny is Embassy's *The Video Dead* poster. The art on the poster/box alone was responsible for hundreds (if not thousands) of rentals. If found on eBay, this poster could sell for between \$50-100.

While Embassy's reign in the video stores was short lived, they did occasionally have amazing promotional material. Their vast and diverse catalog, however, could have resulted in so many more potential

promotional opportunities which may have extended their lifespan in the marketplace. Can you imagine receiving handcuffs for *Escape from New York* – or a padlock promoting *The Evil* in the mail? How about a school ring for *Fear No Evil*, or a pencil promoting *Final Exam* ... ANYTHING!

### Collectability

Embassy was hands down one of the companies I had the most fun collecting videos from. Early on (and into their Canadian distribution days), they would release movies in clamshell cases for select titles (*Swamp Thing*, *Nightkill*, *Humongous*). These copies are some of the most sought after in the Embassy catalog and tend to pull between \$20-30 a piece on the secondary market. However, the mainstay at Embassy was the cardboard slipcase. This box type was used for the majority of Embassy's titles throughout their lifespan. Tapes from their catalog can be found around the \$10 mark, mostly because MGM owns the distribution rights still. (MGM has been in a long financial struggle, resulting in the majority of their titles to sit in limbo, evading that eventual home video re-

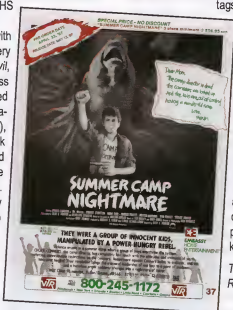


release.) Since the majority of the titles have never been released to DVD, their VHS

horror section.

Another variance I have noted on Embassy covers is their printed price tags. If you are a very detail-oriented collector, this is a very interesting find. Some covers, such as *Slumber Party Massacre* and *Final Exam*, feature a printed \$59.99 price tag on the corner – a move to help sell the product to this newly developed retail marketplace. This printed-on price tag also helps collectors in today's market differentiate between a rental copy versus a non-rental copy. Tracking down solely non-rental copies of your favorite films is ideal, but it's also very difficult to accomplish (and many upstart video stores would use non-rental copies in their business regardless, so the pursuit may still prove moot). Generally, you are more than likely to discover a decent lightly used copy – so I wouldn't fret over this particular detail of packaging. Just stick with the movies you enjoy and keep hunting for those video tapes VideoHounds!

Thanks to George and Brad at Video Mart in Richmond, Virginia.



## EMBASSY HOME VIDEO HORROR BODY COUNT:

- |                                  |                               |                                   |                             |
|----------------------------------|-------------------------------|-----------------------------------|-----------------------------|
| 1. Amityville II: The Possession | 20. Exterminator, The         | 38. Maniac (Oliver Reed)          | 57. Special Effects         |
| 2. Billy the Kid vs. Dracula     | 21. Fear No Evil              | 39. Mausoleum                     | 58. Stepmother, The         |
| 3. Blade Runner                  | 22. Final Exam                | 40. Name of the Rose              | 59. Stryker                 |
| 4. Blood Link                    | 23. Fog, The                  | 41. Night of the Cobra Woman      | 60. Student Teachers, The   |
| 5. Brainwaves                    | 24. Forbidden World           | 42. Nightkill (clamshell)         | 61. Summer Camp Nightmare   |
| 6. Brood, The                    | 25. Galaxy of Terror          | 43. Nightkill (slipcase)          | 62. Supernaturals           |
| 7. Catastrophe                   | 26. Homebodies                | 44. Phantasm                      | 63. Swamp Thing (clamshell) |
| 8. Children of the Corn          | 27. Horror Planet             | 45. Piranha II: The Spawning      | 64. Swamp Thing (slipcase)  |
| 9. Day After, The                | 28. Hot Box, The              | 46. Pit, The                      | 65. Temptor, The            |
| 10. Deadly Blessing              | 29. Howling, The              | 47. Premonition, The              | 66. Vampire Lovers, The     |
| 11. Dear Dead Delilah            | 30. Humongous (clamshell)     | 48. Psychic Killer                | 67. Velvet Vampire, The     |
| 12. Death Ship                   | 31. Humongous (slipcase)      | 49. Revenge of the Stepford Wives | 68. Video Dead, The         |
| 13. Death Watch                  | 32. Hunter's Blood            | 50. Rituals                       | 69. Warlords of the         |
| 14. Devonsville Terror, The      | 33. Hysterical                | 51. River's Edge                  | Twenty-First Century        |
| 15. Dunwich Horror, The          | 34. Invasion of the Bee Girls | 52. Saturday the 14th             | 70. Wavelength              |
| 16. Empire of the Ants           | 35. Jesse James Meets         | 53. Scanners                      | 71. Where Time Began        |
| 17. Escape 2000                  | Frankenstein's Daughter       | 54. Screemers                     |                             |
| 18. Escape from New York         | 36. Lady Frankenstein         | 55. Slumber Party Massacre, The   |                             |
| 19. Evil, The                    | 37. Magic                     | 56. Slumber Party Massacre 2      |                             |



# COLLECT THIS!

## ATARI HORROR VIDEO GAMES

While none of the games featured in this article were actually released in 1981, nothing says the '80s like Atari video games – so how could we resist a round-up of the best licensed (and a couple non-licensed) horror movie video games released for this 8-bit system? Among the most important titles, Wizard Video Games released the infamous *Halloween* and *The Texas Chainsaw Massacre* in 1983 before bowing out of the video-game market. In fact, very few licensed movie games saw release during Atari's life span (the only other noteworthy non-horror titles include the horrid *E.T. the Extra-Terrestrial*, *Porky's*, *James Bond*, *Tron*, *Star Wars* and *Raiders of the Lost Ark*). Shown here are game boxes and screenshots displaying each title's gameplay.



Atari released two versions of *Gremlins* for both their Atari 2600 and the Atari 5200 systems in 1984 and 1986, respectively. In 1982 *Alien* (20th Century Fox) and *King Kong* (Tigervision) were released for the Atari 2600, while *Frankenstein's Monster* (Data Age) was released in 1983, *Ghostbusters* in 1985 and *Ghostbusters 2* in 1990 (both from Activision).

## THE ANGRY NERD Video Game

Video game nerds take note: If you have never heard of James Rolfe (aka: The Angry Video Game Nerd), you have a lot to catch up on. Numerous episodes are created each month looking back at some of the worst, or most aggravating games of all time. As part of this long-running series (available at [www.cinemassacre.com](http://www.cinemassacre.com)), you can check out videos for both Wizard Video titles *Halloween* and *The Texas Chainsaw Massacre* reviewed in elaborate nerd fashion. Not only will you find extensive gameplay coverage, but Rolfe and friends piece together an entertaining two-part storyline that horror fans should get a kick out of. You can also find a nice "Nerd" review of Atari's *Ghostbusters* game online as well.



Samples of the fun title-art screens by Mike Matei which adorn each episode.

**Fun Fact:** Outside of *Halloween* and *The Texas Chainsaw Massacre*, Wizard Video were also working on games for *Flesh Gordon* and *Frankenstein* before closing up shop.

# TOY NEWS

## NECA Takes Over the Toy Aisles!

At this year's Toy Fair event, NECA Toys unleashed a fury of new horror action figures that took HorrorHounds by surprise. Amazing announcements were made public, such as a full-on *A Nightmare on Elm Street* toyline (with no less than four planned Kruegers set for release from the first four *Elm Street* movies), our first action figures based on the original *Terminator* – and a vast and impressive series of *Gremlins* figures (including all major Gremlins and Mogwai from the 20-year-old sequel). After hearing this, we just had to sit down with product manager Randy Falk at NECA Toys to ask some ever-important questions regarding these showings. Here is what he had to say:

### *Gremlins* and *Gremlins 2*

"The *Gremlins* thing is something we have wanted to do for eight years. We always wanted to do more with the license. There was always concern at the company here that the license was more Gizmo focused and the rest of the line wouldn't sell. What happened last year, even though the figures were around seven years old, we re-released the original series in smaller packaging at Toys R Us and the sell through was really strong. That gave us confidence.

We are also fortunate that a video game is in development for the Nintendo Wii and DS which puts *Gremlins* back into the spotlight for the public and retail buyers – instead of just a movie that's 27 years old. We had 11 new figures from *Gremlins* at Toy Fair and we have more to show and reveal at San Diego Comic-Con for next year and beyond. I was thrilled that we got to go back to it, re-launch it in a big way."

[The toy line will be handled in waves of three Mogwai and three Gremlins at a time.] "The *Gremlins* assortment will be the bad guys themselves. They are bigger, have more articulation and are more expensive to make, so they will be at the price point of our *Predator* figures. The Mogwai are smaller and have less articulation, but have features like moving eyes and ears which we are thrilled about. There's a ball in the back of the head you can move which make the Mogwai's eyes move up, down, left, right. It really adds a lot of character to all of them – Gizmo, George, Lenny, Daffy, Mohawk – every one. And that's the other thing – we did every Mogwai from *Gremlins 2*! Hopefully the line is successful and we can continue going. At this point we have the two series of Mogwai, two series of Gremlins, the Spider-Gremlin box set, a couple exclusives, and we are planning other stuff."

### *Terminator* and *Terminator 2*

"Years ago when some of the other 'T2' stuff was done at McFarlane, Arnold was in the deal-making stage for 'T3,' [and the studio] didn't want stuff to be out there for T2; they wanted to have the focus on T3. By time we got around to T2, T3 was done and over with, and

Arnold was available to go after – and this year the original *Terminator* was made available to us. There are other companies doing it as well, such as Sideshow and Hot Toys. We certainly have done a bunch of Arnold and know every pore of his face from all these scripts we did. We don't have an all-encompassing deal with Arnold though – every license is different and it's up to the licensor, and the people we licensed the Conan line from had his likeness rights. Someone else has T2 – someone else has the original *Terminator*. Sadly, *Predator*, which we would like to do, is Fox and they do not have his likeness. ... That's why we can't do Dutch."

### *A Nightmare on Elm Street*

"When we had the license before we did what was current, which was *Freddy vs. Jason*, and we did *New Nightmare* because it was cool. Then, we lost the license. But we never got to do the classic, which we wanted to do. After a few years we got the license back and we wanted to revisit and do a definitive Freddy from part one. When we started, we got our research together, and we start looking at the similarities of Freddy in regard to his body and the structure under the costume. We could possibly reuse pieces and do a part 2 Freddy. The sweater is different, it's baggier in the part 1 and has no stripes on the sleeves, but it's mostly all the same. We can make 1 and 2 by changing the head, glove, sweater and shoes. Then we thought – outside of the first one, *Dream Warriors* is probably the most famous – in fact some people prefer it, they think it's the best one. Then we said 'well, we should do a chest of souls too' – so, there's a two-part nude piece underneath with a ball joint in the chest and waist. That piece, along with the legs, is the same piece on every figure. We changed the arms and heads, necks, sweater, hats, gloves and shoes as needed. The common structure underneath saves costs and allowed us to do multiple versions of Freddy for the first four films – plus a bonus one we haven't revealed!"

# A NIGHTMARE<sup>TM</sup> ON ELM STREET

Series one of *A Nightmare on Elm Street* will include the original film's Freddy with outstretched arms, regular arms, removable hat and interchangeable heads (classic and skinned face with exposed skull). It will be accompanied by a Freddy's Revenge Freddy with bladed finger nails, removable hat and interchangeable heads (regular and screaming face). Series two will include *Dream Warrior's* Freddy (with ripped sweater revealing Freddy's victims and Elm Street house accessory) and *Dream Child* Freddy (featuring alternate head and a massive chest of souls).

Also look for a manonette of Freddy Krueger (*Dream Warriors*) as well as a glove replica from the original *A Nightmare on Elm Street* to find their way to retail stores this fall!

Thanks to alternate heads and other accessories, you can create no less than eight different Freddy Krueger action figures!

After teasing the internet toy community for weeks on end, Randy Falk at NECA unveiled to *HorrorHound* that they have recently acquired the rights to produce figures based on *Evil Dead 2* – a toy first. "There may be two different versions of Ash – maybe Hennetta – maybe Linda," Randy revealed, "We are in the early stages of sculpting, but it will not be a one-off line. It will be three or four figures, and maybe more. We will definitely have prototypes at Comic-Con."

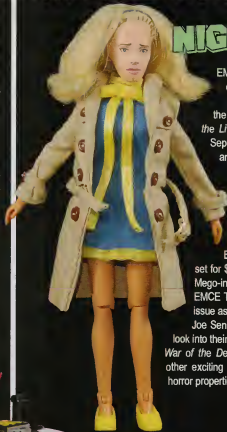
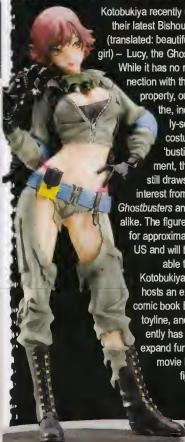




Kotobukiya recently unveiled their latest Bishoujo figure (translated: beautiful young girl) – Lucy, the Ghostbuster.

While it has no real connection with the movie property, outside of the, incidentally-sexy, torn costume and 'bustin' equipment, this piece still draws a lot of interest from fans of Ghostbusters and anime alike. The figure will sell for approximately \$85 US and will be available this July.

Kotobukiya already hosts an extensive comic book Bishoujo toyline, and apparently has plans to expand further into movie licensed figures. 🍀

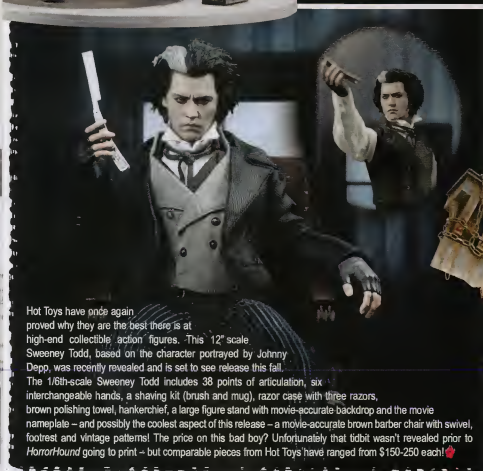


## NIGHT OF THE LIVING DEAD

EMCE Toys revealed, at this past Toy Fair event, their plans to finally expand their Mego-style action figure line based on the classic George A. Romero film – *Night of the Living Dead*. Scheduled for release this September, both Karen Cooper (Zombie) and Barbara will join the already-released Ben and Graveyard Zombie, which can still be found online via Web sites such as

[www.amoktime.com](http://www.amoktime.com) (although they are sold out in many other outlets).

Barbara and Karen can be purchased as a set for \$39.99 and will come packaged on a classic Mego-inspired blister card. For more information on EMCE Toys, check out next issue as we interview owner Joe Sena and take a closer look into their upcoming toy line – *War of the Dead* plus all of their other exciting zombie-related and horror properties. 🍀

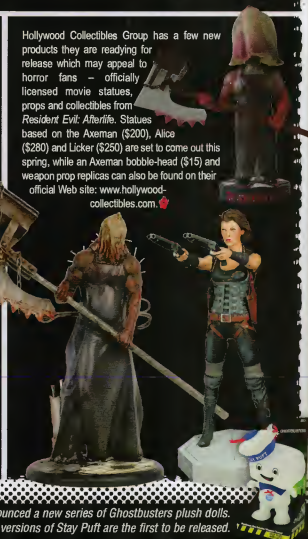


Hot Toys have once again

proved why they are the best there is at high-end collectible action figures. This 12" scale Sweeney Todd, based on the character portrayed by Johnny Depp, was recently revealed and is set to see release this fall.

The 1/6th-scale Sweeney Todd includes 38 points of articulation, six interchangeable hands, a shaving kit (brush and mug), razor case with three razors, brown polishing towel, hankertie, a large figure stand with movie-accurate backdrop and the movie nameplate – and possibly the coolest aspect of this release – a movie-accurate brown barber chair with swivel, footrest and vintage patterns! The price on this bad boy? Unfortunately that tidbit not revealed prior to *HorrorHound* going to print – but comparable pieces from Hot Toys have ranged from \$150-250 each! 🍀

Hollywood Collectibles Group has a few new products they are readying for release which may appeal to horror fans – officially licensed movie statues, props and collectibles from *Resident Evil: Afterlife*. Statues based on the Axeman (\$200), Alice (\$280) and Licker (\$250) are set to come out this spring, while an Axeman bobble-head (\$15) and weapon prop replicas can also be found on their official Web site: [www.hollywoodcollectibles.com](http://www.hollywoodcollectibles.com). 🍀





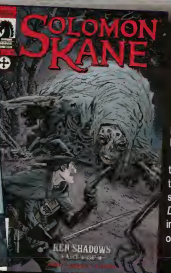
## Hammer Horror, Zombies and Funky Cinema

We at *HorrorHound* obviously enjoy the written word and we have a few recently released books we wanted to promote in hopes that our loyal readers have the opportunity to discover them as well. First up is the latest Hammer-licensed book from Titan Publishing – *The Art of Hammer*. This hardbound bible from the Hammer archives includes nearly every piece of advertising art for the entire Hammer film catalog – presented in beautiful color via a year-by-year layout. Initially released in late 2010, this 192-page book can be found online currently for between \$60 and \$100 (it's disappearing quickly).



Another hardbound gem recently uncovered is *Zombies: The Complete Guide to the World of the Living Dead* – by Zachary Graves. For \$12.99, this is a great buy, with attractive full-color layouts presenting a near-complete guide to the cinematic world of zombies.

Lastly, we have Mike White's *Impossibly Funky: A Cashiers Du Cinema* Collection of reviews, interviews, and musings about cult cinema in general – with an introduction by H.G. Lewis, and priced at \$24.95.



## Solomon Kane

Most horror fans may be unfamiliar with the stories of Solomon Kane – a pulp-era creation of Robert E. Howard (Conan the Barbarian). A 17th century Puritan, Solomon's adventures revolved around his mission to destroy all forms of evil the world over. Through the course of his stories he fought magicians, pirates, and vampires with his flintlock pistols and cutlasm. Howard's works featuring Solomon appeared in the popular pulp magazine *Weird Tales* between 1928 and 1932. His later stories appeared in the book *Red Shadows*, which also collected many of the *Weird Tales*-published stories and poems. In modern times, the stories of Solomon Kane have been transported into comic-book formats thanks to such companies as Marvel Comics and Dark Horse Comics. As part of Marvel's brand, the character hosted his own six-issue mini-series, while also making various appearances in such other Marvel titles as *Savage Sword of Conan*, *Marvel Premiere*, *Kull and the Barbarians*, *Dracula Lives* and *Monsters Unleashed*. Dark Horse Comics acquired the rights to the character in 2006 and have published two mini-series based on the character telling the stories "The Castle of the Devil" and "Death's Black Riders".

In line with this special comic spotlight, it was recently revealed that Dark Horse Comics are

releasing their third mini-series based on the works of Robert E. Howard with *Solomon Kane: Red Shadows*. Shown on this page with two variant covers, this four-part series adapts the original story "Skulls in the Stars" – written for comic by Bruce Jones (*Incredible Hulk*).

In 2009 Michael J. Bassett (the upcoming *Silent Hill: Revelation*) directed a feature film based on the works of Solomon Kane where he fights demons from hell in hopes of redeeming his soul (which is owed to the devil). Starring James Purefoy and Max von Sydow, the movie was released in Europe, but is still awaiting its US premiere.



**Fun Fact:** Blackthorne Comics released a *Solomon Kane* 3-D comic in the late '80s. Blackthorne produced 3-D comics such as *Waxwork*, *Werewolf (TV)*, *To Die For* (plus *Moonwalker*, *Rambo III* and *Red Heat*).

REMEMBERING

## 1981

A HORROR HOUND SPECIAL

We as horror fans all think of different things when we think of 1981. Is it *The Evil Dead*, Ash and company fighting Deadites in the woods? Or perhaps you smile fondly as you remember the late great Lucio Fulci and the huge splash he made. Are you a slasher fan? Michael Myers and Jason Voorhees had a great run in 1981, or even better yet, take your pick from one of the dozen or so slasher movies of the year?

Me? I think of one thing and one thing only – the transformation scene in *An American Werewolf in London*.

My parents, bless them they meant well, but often throughout my childhood they opted to just plop my ass in front of a television instead of paying for a babysitter. It was here sometime in my younger years that I watched *An American Werewolf in London* and *The Howling* back to back. I was so convinced what I was watching was real that I set all my attention into finding some way to become a werewolf.

After finding out that a dog bite didn't make you a "dog boy" at a full moon, I became sure that if I just concentrated long enough I could connect with my inner wolf and just transform on my own. Thus began my incredibly strange habit of holding up my hand, staring at it really hard and screaming, hoping against hope that it might just stretch into a wolf paw, like poor David Kessler. ... I started this when I was maybe five or six, and I just tried again 10 minutes ago.

My parents just wrote it off as their weird but loveable son with the hyper-active imagination. My teachers were a little alarmed when I did this instead of telling an audience "I can never tell a lie" while dressed as Abe Lincoln. And my fiancée thinks I might be a high-functioning autistic man or even possibly brain damaged in some way. Me? I'm going to find a way to turn into a werewolf.

So here we are – an entire issue devoted to 1981 and all I can do is hold it up, stare at it really hard and scream. Have fun. Enjoy one of the greatest years of horror. 🐾

~ Michael O'May

## 1981 MOVIE TIMELINE:





# 10 BEST GORE SCENES OF 1981

by Michael O'May

**Gore Hound**

Keeping in the fun and bloody spirit of this 1981-themed issue, *HorrorHound* would like to present the top 10 greatest gore scenes of the year. (While we really wish that David Letterman would have started his late night talk show by now, he didn't pop up until 1982.) Without further adieu for all you GoreHounds out there, here are the top 10, bloody, crazy, twisted, and just plain creative gore sequences of 1981. Enjoy.

10. The Pencil (*Evil Dead*): Of all the moments in *The Evil Dead*, and there are tons, one scene stands out above all others – the pencil scene. If you want to truly understand what I'm talking about watch *Evil Dead* with a large group of people, or better yet in a theater. Once Cheryl stabs Linda in the ankle with a pencil and begins to twist the writing utensil into the bone, without fail you will get a dozen people writhing in imaginary pain. Just writing about it makes me wince. (The pencil may not have killed her, but it did infect her, later turning her into a "deadie.")

9. Shower-Head (*My Bloody Valentine*): Harry Warden was a pretty brutal guy who loved to leave behind souvenirs to be found and while we love the old heart in a box gag, another kill comes off as a little more twisted. For no reason other than to see if he would actually work, ole Harry impales a poor girl's melon onto a shower head. Not only is Harry successful, he just leaves the girl there for her sad-sack lover to find later on, while the shower still runs. What shower-head setting would that be exactly? Pulse? Mist? Spray? Dead Bimbo?

8. Bayonet Through the Head (*The Prowler*): Like most of you demented readers, when I think of *The Prowler*, I think of the wonderful Tom Savini's exploding head at the end of the film. And while yes, I admit that exploding heads are awesome (I'm sorry there's one that's just a little cooler from 1981), there is a scene in *The Prowler* that is just so mean spirited you can't help but to love it. The Prowler stabs some poor sap in the head with his bayonet (as the victim's eyes go white), and then pulls it out haphazardly thus collapsing his skull. Who needs aspirin when you've got the Prowler?

7. Jack Decomposes (*An American Werewolf in London*): Let me preface this by saying *An American Werewolf in London*, for this writer, is the greatest practical special-effects movie of all time. I stand by this fact and I will fist fight your grandmother if you have a problem with that. If you approach the jaw-dropping effects of "AWL" from a gore standpoint you need to look no further to the ever-worsening condition of "Zombie Jack." When the movie starts Jack is a chewed-up bloody mess, and when it ends he's almost a skeleton. The Rick Baker effects are so great they manage to even make a dusty skeleton sardonic.

6. The Raft (*The Burning*): I think Tom Savini has some sort of secret grudge against teenagers. Don't believe me? He killed something in the range of 16 or so in 1981 alone. A perfect example of Savini's proficiency at wholesale slaughter can be seen in the long-lost raft scene from *The Burning*. Grossy slices and dices five sorry teenagers to pieces with his trusty garden shears including chopping Fisher Stevens' fingers clean off. I think nail clippers would have worked too ... just saying.

5. Weightlifting Accident (*Happy Birthday to Me*): How does a scene without a drop of blood even make it onto this list? How does the mental image of a 25-pound weight being dropped onto your nuts followed by decapitation sound? You don't even have to show me, describing it's enough. This scene is #5 for one of the most creative kills in slasher history.

4. Mark Catches a Machete with His Face (*Friday the 13th Part 2*): I knew I was going to hell the first time I laughed at Mark's demise in *Friday the 13th Part 2*. Not only does Mark take a machete to the face, he rolls backwards down rain-slick steps in his wheelchair. It was funny the first time I saw it, and it's funny now when I write about it. Do you think they have air conditioning in hell?

3. Reason #1 Michael Ironside is Awesome (*Scanners*): In a scene that is pretty much on every gore-highlight reel ever made, Michael Ironside gets pissed off, concentrates really hard, and blows a poor Canadian reporter's head to smithereens. Rumor has it that this whole scene was improvised, and not a special effect. Michael Ironside just has the power to make your head explode, because he's friggin' Michael Ironside.

2. Things NOT to Do While in the Amazon (*Make Them Die Slowly*): When I think of potentially stupid things that you can do while vacationing in the steamy rain forests of the Amazon, I think of *Make Them Die Slowly*. If you ever were curious what would happen if you did tons of blow in the jungle, and then thought hey what the hell I'm going to poke some poor cannibal's eye out and then yeah-let's go for broke- I'm going to cut his dong off too, then this movie answers your probing curiosity. If you can stomach to watch it, as it turns out, doing blow and screwing with cannibals is actually a really bad idea. They'll lie you up, cut your beef stick off and eat it in front of you while you die of massive shunt trauma. Just go to DisneyLand.

1. David Warbeck Ventilates Jill's Head (*The Beyond*): What's more shocking – the fact that David Warbeck shoots Pipi Longstockings in the face or that it blows a soft-ball sized hole in her head? This scene isn't only the goriest scene of 1981; it might be the goriest of all time. *The Beyond* and in particular this scene serves as many horror fans' introduction to the Godfather of Gore himself, Lucio Fulci.



## Dark Night of the Scarecrow

VCI Home Entertainment recently revealed to *HorrorHound* their plans to release the much talked about Blu-ray issue of *Dark Night of the Scarecrow*. In anticipation for this disc, *HorrorHound's* Aaron Crowell caught up with VCI president Bob Blair who gave some dirt bits about this exciting new disc.

"It will have everything everyone grieved about it not having on the DVD release," Bob explains about the disc, "it will be full 1080p, 24 frames per second, progressive. The DVD, we thought, looked gorgeous but this Blu-ray will knock people's eyeballs out. It's going to have all new extras, including a commentary and it will also, hopefully, contain commentaries with Larry Drake, Tonya Crowe, and J.D. Feigelson, and possibly other actors who were in the film. Hopefully, it will be something people will really appreciate. We commissioned a little documentary piece by Daniel Griffith. He's a real up and coming great documentarian and will hopefully get into feature films. He was the one who did the documentary for *Dark Star* which was really popular. He's already gone out to LA and done videos and interviews and will be adding more to it in the coming weeks. We tentatively set a release date of October 4th for the film. It will be the 30th Anniversary Special Edition. We are going to try and throw in a couple more surprises. We have interest from some pretty important filmmakers who would like to contribute to it, so we are hoping to add them to the interviews or commentaries."

Also, don't forget to check out Fright Night Film Fest taking place over the weekend of July 22-24th in Louisville, Kentucky where VCI will be in attendance to support the first-ever *Dark Night of the Scarecrow* reunion, featuring writer/creator J.D. Feigelson and stars Larry Drake and Tonya Crowe.

by AC/NH



# THE SPECIAL FX CLASS OF 1981

by Michael O'May

With the start of '80s, the class of working effects men wasn't only comprehensive, it was impressive. Stan Winston, Tom Savini, Ray Harryhausen, Dick Smith, Rob Bottin, and Rick Baker all were working, and more often than not, on multiple projects. 1981 really was the beginning of the golden age of horror effects and an introduction to some of the greatest effects creators of the '80s.

Savini's trusty makeup kit in '81. Purely by the numbers, Savini was the most prolific of all the artists in 1981, and through most of the early '80s.

**30 Years Later:** Tom Savini now focuses his time on his makeup school in Pittsburgh and on his acting roles.



## Stan Winston:

It would be silly to say "who would have suspected Stan Winston would become THAT Stan Winston?" because it was pretty clear, even in 1981, that there was something very special going on.

Among everyone working that year, Stan Winston had already done his time working through the '70s – he wasn't however a household (or horror junkie) name yet. Of the many things he did in 1981, you're going to know his work in Oliver Stone's *The Hand*, and the often overlooked *Dead and Buried*.

*The Hand* and Stan Winston's effects within, while impressive, don't compare to what he did with *Dead and Buried*. In an effect, that's impressive even 30 years later, the camera watches with an unblinking eye as a mortician (Stan Winston's hands) reconstructs the head of a dead hitchhiker, from the skull up! If you are of the unlucky few to not have seen this impressive effect, let me tell you his command over human anatomy is second to none in this scene.

**30 Years Later:** Winston went on to great things and was awarded an Oscar for his work on *Terminator 2* before his untimely death last year.



## Tom Savini:

The larger-than-life Tom Savini was in many ways the first "Rock Star" effects man. Yes, you could make the same argument for Don Chaney, but he didn't do handstands on motorcycles.

By 1981, largely through popularity of movies like *Dawn of the Dead* and *Friday the 13th*, Tom Savini was already a fan favorite.

Savini's do-it-yourself approach to effects separated him from everyone else – another huge factor in his popularity.

Hot off the heels of *Friday the 13th*, Savini lent his talents to two cult-classic slasher films in 1981, *The Prowler* and *The Burning*. While they were both failures at the box office, they have slowly taken on huge cult followings in the horror community, largely due to showcasing some of Savini's best effects.

Critically speaking, *The Prowler* and *The Burning* are both great movies and Savini's effects pretty much makes them equals. Everything from blown apart heads, sliced-off fingers, slit throats and good ole Cropsy came from Tom



## Dick Smith:

Dick Smith is a funny fellow – he isn't one to show off. Really, he doesn't have to. Unlike the other guys I touch upon in this article, there isn't anything extravagant about Dick Smith, he just works magic quietly behind the scenes, and serves to inspire generation after generation of new artists.

In 1981, Smith was very busy but his horror-movie output was limited to two movies, the not-so-popular *Ghost Story* and the Cronenberg classic, *Scanners*.

Say what you will about *Ghost Story*, but there is one shining light, and it's Dick Smith's wide array of rotting corpses. While there are practical effects throughout the film the various slimy carcasses that pop up for jump scares really showcase Dick Smith's range of talent.

*Scanners*, on the other hand, is widely remembered for one thing and one thing only, exploding heads. While I make jokes elsewhere that Michael Ironside can just blow people's heads up at will – it was actually Dick Smith behind this scene making history. You might think there was a complicated system involving animatronics, bladders, and puppetry, when in fact Smith filled a prosthetic head with fake blood and livers, and then he shot the bastard with a shot gun from off-screen. Sometimes it's the simplest approach.

**30 Years Later:** Dick Smith currently enjoys a quiet retired life. He did manage to beat Rick Baker in 1984 to get an Oscar for his work on *Amadeus*.



## Ray Harryhausen:

Not a makeup artist like everyone else included in this list, Ray Harryhausen still needs some praise for the great work he did in 1981.

By 1981, Harryhausen was on his way out. Newer special-effects techniques were making Harryhausen's stop-motion films a thing of the past. This, however, wouldn't stop Harryhausen from going out with a bang.

*Clash of the Titans* was one of those movies that, in the hands of anyone else, would have been a complete and utter mess. Even with the other artists I mention in this piece, you wouldn't get that magic quality you got with Harryhausen. At the time, there was only one man who could bring giant scorpions, robot owls, flying horses, a kraken, and the greatest stop-motion effect of all time, Medusa, to life: Ray Harryhausen.

There's something special about stop motion and something magical about

## 1981 MOVIE TIMELINE:



Ray's work that has never been duplicated. No matter how good CGI effects may look, they never have that tangible/intangible quality of Harryhausen's work. *Clash of the Titans* was a success, and Harryhausen's magic, thanks in part to his Medusa sequence, is widely considered the pinnacle of stop-motion effects.

**30 Years Later.** Believe it or not, Ray Harryhausen still produces from time to time, and despite what many people think – he's still active in Hollywood.



## Rob Bottin:

If I could give rookie of the year to anyone in 1981, it would be Rob Bottin. Never mind that he had been working for quite some time before that, on movies like *Star Wars* no less, what's important is that he was an unknown until Rick Baker left some pretty big shoes for him to fill.

We all know the story; it's been told 100 times before. Joe Dante looses Rick Baker to John Landis and *An American Werewolf in London*, he replaces him with a highly recommended young up-start, Rob Bottin, and the rest is *Howling*-history.

I am not going to waste your time going over Bottin's achievements with the *Howling* as I am sure it will be thoroughly covered in our awesome retrospective this issue. What I do want to point out quickly though is how impressive his work is compared to Rick Baker. Both men were given the tough task of making a believable werewolf transformation, and both men delivered something different. Despite what Baker did on *"AWIL"*, Bottin was equally impressive on the *Howling*. What Bottin lacked in funds, he replaced with imagination, and everything he did holds up incredibly well today, a sign of his talent.

**30 Years Later.** Despite what seemed like a bottomless well of talent and creativity, Rob Bottin has been largely absent from Hollywood and horror movies for the last 10 years. The who, what, and why are largely unknown – although I hear he may just be in real estate now.



## Rick Baker:

All nods aside, one man went above and beyond everyone in 1981, yes Rick Baker.

Is it pretentious to say Rick Baker's work in *AWIL* is the bar by which all other effects scenes should be judged? Is commending the creativity that was involved in the once simple transformation of a

man into a wolf, making it into something slow, painful, and awful yet strangely beautiful? No, it isn't.

Do you know what hasn't been said about *An American Werewolf in London* and more importantly Rick Baker? It's short and simple really – just a message, a statement. Not to everyone mind you, but for those silent few that read the pages of *HorrorHound* in secret between takes, in hot back logs covered in latex, or perhaps even before producing the next big horror movie.

Why in 30 years has no one really stepped up to the standard set by Rick Baker (and John Landis)? Yes, some of you have come close. But in the early '80s there was a true movement to make movie magic, what happened?

Where is the sense of competition? Do you really want Rick Baker sitting around with that smug look on his face forever? Honestly, I think he has every right, after all he just won another Oscar, and he's won seven in total!

So, in way of another glowing, gushing review of Rick Baker's great work, I make the call for everyone, those of you with the power and those who aspire to have it – it's time to bring back the spirit of 1981. Rick Baker needs to be challenged. Who's left from 1981 that still does makeup effects? Really, just Rick Baker, and that's a shame. I'd love to say it's time for one last hurrah, but it isn't, it's time to get back to work. Time to dust off your makeup kit Savini. Rob Bottin – are you even still alive? Set your egos aside and get back to doing what you do best. Sweet latex – Christ, I'll dig up Stan Winston, reanimate him and force him to get back to work if I have to.

What's more, is there needs to be an environment that these talents can feel challenged, useful and artistic. You can't just bark loudly in an article for retired greats to step back in the ring, there needs to be an environment that needs them. Computer graphics aren't the panacea Hollywood makes them out to be, it just takes the right people being brave enough to do things the old-fashioned way.

What I'm trying to say in some rambling, almost mad way is that, it's heart breaking the talent of 1981 has largely been squandered, and just like stop motion, it's been lost to lazy filmmaking.

I know, ultimately, it sounds like another old man yearning for yesterday. But in 1981, these men made our world better, now 30 years later, we are worse with them gone. 🍷



Rick Baker and Dave Elsey at the 2011 Academy Awards



Comedy and horror have been best pals since the days of Abbott and Costello running amuck alongside the Universal Monsters. And, as horror progressed, so did the marriage between these genres. On October 30th, 1981, writer Howard R. Cohen (the pen behind such cult classics as *Vampire Hookers* and *Deathstalker*) added another notch to the comedy/horror bedpost with his directorial debut, *Saturday the 14th*.

Upon inheriting their dead uncle's house, a family (headed up by Richard Benjamin and Paula Prentiss) encounters numerous outsiders desperately trying to gain access to a particular book in the deceased's collection. Son Billy (Kevin Brando) discovers the tome, only to learn that *Saturday the 14th* is a cursed day. Chaos ensues in slapstick fashion, as Cohen and his team serve up everything from flying dishes to the TV randomly programming *Twilight Zone*, the comedy only amplified by the oblivious parents thinking the spooky onslaught is due to their lack of interior decorating and window treatments.

A high-energy battle between good and evil unfolds, with a vampire pitting wits against an exterminator (named Van Helsing, of course), both attempting to lay hands, claws, or bat wings on the elusive book. The venture comes to a close with the family deciding the house is not the dream home they are looking for.

While a fun romp around spookville, this classic early-'80s horror spoof did not carry the same impact as worrier efforts (such as *Student Bodies*; also 1981). Nonetheless, its modest success yielded a sequel seven years later: *Saturday the 14th Strikes Back* (1988). Again, helmed by Cohen, the follow-up had more to offer as a comedy/horror film than the original flit, aided by a cast that boasted genre vets Michael Berryman and Ray Walston. While some people label the sequel a stinker – evidenced by its 2.6 rating on IMDb – it delivered well for what it was. (At least it did for me the 1,900 times I saw it as a kid.) 🍷

by Matt Moore



*The Burning*  
Released: May 8th



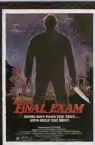
*Happy Birthday to Me*  
Released: May 15th



*Possession*  
Released: May 27th



*Dead & Buried*  
Released: May 29th



*Final Exam*  
Released: June 5th





# ITALIAN FLESH EATERS

BY AARON CROWELL

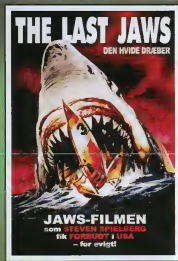
Thanks to the success of directors such as Dario Argento and Lucio Fulci, the Italian film industry continued to crank out product to capitalize on the ever-growing success of horror movies in the US. Be it cannibals, zombies or killer fish, all horrific subject matter made waves with horror fans salivating for more thrills and chills.

As the exploitation craze of the '70s turned to slasher saturation in the '80s, Italy continued to offer up some of its own specialties. Case in point: the cannibal "genre." We're not talking about chainsaw-wielding, flesh-eating families of hijacks here, but rather lost Amazonian tribes of headhunters. While Umberto Lenzi may have released the first of these films back in 1972 (*The Man from Deep River*), by the early '80s the theme and mood of these films was growing ever more mean-spirited and harder to stomach. In 1980, Ruggero Deodato shocked the world with *Cannibal Holocaust*, a controversial "social commentary" for which the director would subsequently be arrested on obscenity charges in Italy. One year later, Lenzi fired back with *Cannibal Ferox* (aka *Made Them Die Slowly*). Like "Holocaust," *Ferox* contained the requisite mondo exploitation elements seen in other films of this subgenre, but also offered up some of the most brutal gore sequences ever seen, claiming to be "the most violent film ever made." *Cannibal Ferox* was reportedly banned in 31 countries, a figure that remains intact in the Guinness Book of World Records. Over the years, the competing Deodato and Lenzi have put their differences aside, while *Cannibal Holocaust* and *Ferox* remain at the top of the list of the most notorious of all the cannibal films. Copycats continued to be released over the decade, such as France's *Cannibal Terror* (1981), *Amazonia: The Catherine Miles Story* (1985), and the picture which marked the end of the subgenre, mondo director Antonio Climali's *Natura Contro* (aka *Cannibal Holocaust II* in the US) in 1988.

Another kind of cannibal flick still very popular was that of the walking dead or zombie. Lucio Fulci, the Italian Maestro of Mayhem, had capitalized on *Dawn of the Dead*'s success in America with his film simply titled *Zombie* (known in its homeland as *Zombi 2*, due to Argento's releasing Romero's film as *Zombi* in Italy). The ensuing wellspring of these Italian undead pictures was frequently highlighted by 1) excessive gore and 2) really bad zombie makeup FX, and no film comes to mind more readily when mentioning these two elements than Andrea Bianchi's *Burial Ground: Nights of Terror* (1981). One of countless films to bear the alternate title of *Zombie 3: Burial Ground* is a movie not easily forgotten, less for its scenes involving the gut-munching undead, but rather those containing a full-grown dwarf playing a young boy with an incestuous yen for his mother. The quality of the zombie makeup on display in *Burial Ground* varies from among the very best to the laughably worst. As a result, this is a must-see for any fan of shambling cinematic flesh eaters. Meanwhile, Fulci himself went on to direct not one but two films concerning the walking dead, both released in 1981: *House by the Cemetery*, which delivered supernatural elements and suspense as well as the grotesque grue Fulci was known for, and *The Beyond* (aka *Seven Doors of Death*), widely considered the director's highest artistic achievement. Both feature vile undead creatures; "House" unveils Doctor Freudstein, a 150-year-old living corpse who has managed to keep himself alive by utilizing victims' hacked off body parts to regenerate his blood cells, while *The Beyond* delivers not just vomitus zombies but gore-filled murder sequences (which were heavily censored when the film was released in the US in 1983).

Animal attack films have always been popular among movie fans, with Jaws considered the peak, so it should have come as no surprise when Italian director Enzo G. Castellari released his take on the killer-shark picture in 1981. Shortly after its release, Universal Pictures filed suit, claiming the film was too derivative of Steven Spielberg's blockbuster. Following Universal's injunction, distributors came up with a seemingly infinite list of alternate titles for nearly every country, each more damning than the last: *Great White*, *The Last Shark*, *Jaws Returns* and *The Last Jaws*. Despite its legal wranglings, Castellari's flick is still one outstanding piece of laugh-out-loud cult cinema, highlighted by several shark attacks and Vic Morrow's full-tilt turn as a grizzled shark hunter. Speaking of *Jaws* spin-offs, one of the worst sequels to date marked the feature debut of one of the most successful filmmakers to date. Years after the success of Joe Dante's *Piranha* (1978), the decision was made to shoot a sequel in Italy. While in theory, it made a lot of sense, the resulting celluloid nightmare was *Piranha II: The Spawning*, helmed by none other than James Cameron. One cannot really blame too much on the young director (who was even fired during filming) or even on the Italian crew when one takes into consideration the inherent stupidity of the script and its premise of flying man-eating fish. Released at the end of 1981, the film was a dismal disaster for all involved, from American actor Lance Henriksen (who went on to appear in Cameron's best pics) to Italian composer Stelvio Capriani, cinematographer Roberto D'Ettore Piazzoli and FX artists Gianetto De Rossi and Maurizio Trani.

The following year, 1982, also marked a very busy period for the Italian film industry, but that is a tale for another time. ...



**Road Games**  
Released: June 26th



**Escape from New York**  
Released: July 10th



**Wolfen**  
Released: July 24th



**Heavy Metal**  
Released: August 7th



**Student Bodies**  
Released: August 7th

1981 MOVIE TIMELINE:

# THE EVIL DEAD

Way back in *HorrorHound* #19, uber collector Miguel "Xage" Xavier Fernandez presented a special look at the Saw franchise's North American home video catalog in its entirety. This was a very popular article with fans, and so we thought – what better time than now with our ode to 1981 to present a follow-up piece detailing the digital dominance of *The Evil Dead*? Instead of trying to present a full account of *Evil Dead*'s releases on home video (the VHS releases alone nearly match the volume displayed on this page), we decided it was best to focus solely on the digital home video medium. Shown here are every North American release for *Evil Dead* and its sequels, *Evil Dead 2* and *Army of Darkness*, via DVD, HD-DVD, Blu-ray and UMD. When *Evil Dead* premiered on DVD in 1999, it was presented in a five-piece collector set, packaged in jewel cases, allowing fans to select the disc art they preferred (the five together spell out "DEVIL" on the DVD spines). Elite Entertainment quickly followed with a special-edition disc, while Anchor Bay maintained the license through multiple releases (standard, *Book of the Dead*, *Ultimate Edition* and most recently, Blu-ray) of all three films. A rare lunch-box DVD box set was also released in 2001 for the original film, while a killer tin collector set for *Evil Dead 2* was issued in 2000. For *Army of Darkness*, one of the best DVDs was issued early on via a numbered two-disc set dubbed Limited Edition. \*Canadian, French/Canadian and store exclusives are also included. ♦

by Miguel "Xage" Fernandez  
and Nathan Foxman









# FRIDAY THE 13TH PART II

## 13 "WTF" MOMENTS

Growing up, like most of you, my main supply of horror movies was from my local Mom and Pop video store. I did, however, own a few tapes that I held near and dear to my heart. One of those movies was *Friday the 13th Part 2*. As you can imagine, I watched it one too many times and developed some unhealthy obsessions with the film.

*Friday the 13th Part 2* isn't the best in the series by any means. And while I would agree with most readers in that it's surely in the "good" pile of Jason movies, it is not without its faults, huge hilarious head-scratching faults. How lucky for us that there just happens to be 13 of them?

**1 Beware of Bears?** The single craziest thing in this movie is a long setup involving Paul wooing Ginny and his strange obsession with what attracts bears. I don't want to get into too much detail because as I write this I'm enjoying a bowl of hot red tomato soup, but I'm cruel enough to give you the pieces to put it together on your own. As Paul is about to score with Ginny, she repeatedly tries to tell him something important, something that falls on deaf ears. When Ginny awakes the next morning, the only hint we are given to this important message is the words "Beware of Bears" scrawled on Ginny's mirror in RED lipstick. Watch the movie if you want to know what attracts bears. Way to earn your wings Paul, you sick bastard.

**2 How in the Hell Does Jason Find Alice?** Seriously, if Alice is in hiding and Jason is clearly retarded, so how the hell did he find her? My guess is that Jason is still a couple McNuggets short a happy meal and Alice just never really bothered to hide outside of Crystal Lake. I'm assuming she just got lazy and moved into her parent's pool house to paint pictures of herself in KISS makeup while she "coped." Any idiot could find her, if they roamed around town long enough.

**3 Can Jason Use a Phone?** This one is a real head scratcher. Jason Voorhees somehow manages to call Alice in the beginning of Friday 2. Ok first of all the logistics of this are bordering on insane. Jason is a 7 foot tall man baby that lives in the woods, as far as we know he has no understanding of the concept of phones let alone how to use them, and on top of that he doesn't have her telephone number.

I'm just going to use my imagination on what happened here. Alice despise being the survivor of a brutal series of murders needs work to pay rent in her parents' pool house or wherever the hell she lives, because she's "in hiding." I guess, so instead of just going out and working at Taco-hut she decides that she's going to start her own business painting people's portraits, and by portraits I mean weird head shots of people in KISS makeup (she has like 20 of these laying all over her house — go watch the movie again). Alice makes some flyers at Kinko's and she tapes them up all over Crystal Lake.

"Alice's Abstract Portraits" hangs on the wall of Crystal Lake's local Tractor Supply store where Jason happens to see it when he comes in to buy a new head bag and some plaid shirts. Jason, remembering that Alice was the one who killed his mom, hatches an ingenious scheme. Jason spends the next week in secret practicing on his fisher price telephone the ultimate revenge.

So Jason shows up to Alice's house one night and he uses the pay phone outside her window so he can see her reaction to the ultimate prank phone call. He dials the number, Alice answers, and then he remembers that he happens to be a 7 foot tall inbred monster that also happens to be mute. A little frustrated at this small oversight Jason resorts to plan B, which is put his dead mother's head in Alice's refrigerator and stab her in the temple.

**IV Why Isn't the House Handicap Accessible?** Never mind the absurd idea of working at a summer camp if you're in a wheelchair. How about not making an inch of the house handicap friendly? I've seen the movie a hundred times and I have counted a total of one ramp for Mark to use. If they aren't careful, Mark could have an accident and tumble down their Exorcist-style steps ... Oh wait. ...

**V The Underachieving Body Count!** I get tricked by this issue ever time I begin to watch *Friday 2*. The movie sets up a huge group of teens for Jason to chow through at the beginning of the movie. When I see them all doe eyed and ready to die, I just get excited. Just about every horror movie archetype is there for Jason to cut to pieces, really what's not to get giddy about?

That's right, for reasons still unknown to me; somebody thought it would be an awesome idea to leave behind half the robust cast at a bar so the movie could focus more on Mark and his obsession with the Special Olympics.

In a perfect world Jason would take a couple extra minutes to show up at the bar, do a shot of Jäger, ride the mechanical bull, and kill some left over camp counselors, especially that beady eyed Stu Chamo!

**VI How Does Jason Kill Anyone Without Peripheral Vision?** Jason uses one eye almost the entire film thanks to his fashionable head bag. So if he uses one eye, how the hell does he have any depth perception? He doesn't. Watch Jason kill Vicky, he pretty much just holds his knife out 'till he walks into her.

**VII Why Doesn't Anyone Wear a Bra?** Don't get me wrong, a summer camp where no one wears a bra sounds fun and all, it's just the whole kids going to "camp jiggles" that doesn't sound like the best idea to me.

**VIII How the Hell is Ted Still Alive?** Ted, oh man, every time I watch "Friday 2" I just want Ted to undergo some over-the-top death via Jason, and every time he escapes. How is it that Ted is the one key character that practices some common sense in all slasher-movie history? Everything from his odd misshapen head to his bad jokes, just makes him the perfect candidate for a kill. But no, he is the one character that realizes maybe spending the night at that camp where teens constantly turn up dead might not be the best idea. I would give my left arm for Stu Chamo to be cast in an upcoming sequel just so Jason can be up that one irritating loose end.

## 1981 MOVIE TIMELINE:



*The Evil Dead*  
Released: October 15th



*Strange Behavior*  
Released: October 16th



*Galaxy of Terror*  
Released: October 21st



*Nightmare in a Damaged Brain*  
Released: October 23rd



*The Pit*  
Released: October 23rd

IX

**Will Paul Ever Button His Shirt?** Just watch this gigilo, he never buttons his shirt. Ahh the early '80s, when having gross sweaty chest pubes was in style.

10

**Who the Hell is Cleaning Jason's Clothes?** I just find the mental picture of a misshapen ginger mongoloid sitting in front of a dryer at the laundry-mat really weird. Who the hell is keeping his farmer clothes clean?

11

**Does Jason Have a Cat?** This is a very serious question. In numerous Friday films, would-be victims are startled by a cat that usually flies right at their faces before running away. (There has to be a prop guy who stands off screen and tosses a cat like a football.) And who managed to put Ms. Voorhees' head in the fridge? I think Jason has a cat, a pretty evil one at that.

12

**Do the Mentally Handicap Secretly Want Us Dead?** It would seem that in the movies they do. Starting with Jason and never stopping, it would seem if you have an extra chromosome or two you also have an unquenchable urge to murder teenagers.

13

**Is There any Industry in Crystal Lake Besides Camping?** Is there nowhere else to work in Crystal Lake? How is it that despite the shocking number of deaths related to camping at Crystal Lake, kids keep getting jobs as camp counselors. With Jason around, you would be safer running guns to Mexico, working in a mine, or even spending the night in a circus funhouse.

by Michael O'May

Growing up in the late '70s, many kids discovered a love for both horror and sci-fi movies at a young age, many of which were featured on popular-magazine covers. Classic, black and white, Universal Monster movies were being looped on television with no shortage of hideous monsters fueling already overly active youthful imaginations. One filmmaker who helped steer many monster kids toward the realm of Greek mythology and fantasy, via classic stories told with modern techniques, was Ray Harryhausen. After a long string of successful fantasy films that included the excellent *Sinbad* series and his first foray into Greek mythology, *Jason and the Argonauts*, special-effects magician Harryhausen was finally granted permission in 1980 by MGM to produce a bigger-budget picture with expanded special effects. Because the studio increased the funding for Harryhausen's next project, *Clash of the Titans*, he was

able to upgrade the production value which included allowing director Desmond Davis to hire stronger names like Laurence Olivier to play Zeus, Claire Bloom as Hera and Ursula Andress as Aphrodite. The stop-motion animation displayed in every Harryhausen epic was astounding to say the least, but the mythological monsters he created for this film were unprecedented. (This writer can attest that the Medusa sequence was the subject of many childhood nightmares.) Released June 12, 1981, the story follows Zeus' favored heroic son, Perseus, who must face many tasks and foes before his true destiny can be fulfilled.

Toy company Mattel hoped that they could score a slam dunk with this license, much the way Kenner had with the *Star Wars* 3 1/2" scale action figure line. That year, Mattel released a wave of four figures (Perseus, Calibos, Thallo and Charon), a winged horse, Pegasus, and the 14" mega Kraken sea monster. Sadly, plans for other proposed "Clash" merchandise, set to include several items displayed in a late 1981 catalog, were cancelled. Among these exciting scheduled additions to the line were child-sized replicas of Perseus' gifts from the gods (shield, helmet and soft-metal sword); a medium-scale Bulbo the Owl with wings that really flapped, manually retractable head clicking sound feature and soft claws that could perch on a child's finger; and last, a mega-cool 9" height underworld play set with three sections depicting Medusa's lair, a Kraken battlement and Calibos' swamp lair with throne... complete with passageways from each section to the other. It is safe to assume that Zeus and Medusa were also set to be released in a second wave of action figures. Unfortunately, all the above items got the axe as Mattel didn't see much interest in the line after the film exited theaters and toys still sat on shelves. None of this really mattered to the kids who had bought the original toys as they were simply the coolest figures released to date.

While *Clash of the Titans* was not Harryhausen's first journey into mythology, it was regrettably his last. Although he was nominated for a Saturn Award for best special effects for "Clash," the stop-motion wizard retired following the picture's release. To this day, the original *Clash of the Titans* serves as a perfect blend of action, adventure, fantasy, romance, sci-fi and horror that even a crappy CGI remake can never taint. Thank you Mr. Harryhausen and Mattel for giving fans of this film our plastic memories, keeping our undying love for both monster toys and fantasy films alive.

by Aaron Crowell

## CLASH OF THE TITANS



Halloween II  
Released: October 30th



The Prowler  
Released: November 6th



Piranha II: The Spawning  
Released: December 1st



Dawn of the Mummy  
Released: December 11th



Ghost Story  
Released: December 16th

30 YEARS OF

# THE HOWLING

A HORRORHOUND RETROSPECTIVE • BY DAVE KOSANKE

1981 was indeed a golden year for horror films. While mad slashers ran rampant in teen-kill flicks "inspired" by *Friday the 13th*, a company emerged to turn the tide for horror and deliver the goods sans implements. Avco Embassy had already established themselves on the fantastic film circuit with previous hits such as *The Fog* and *Phantasm*, but they hit pay-dirt in a big way with unquestionably the greatest werewolf movie ever to see the light of a projector ... *The Howling*.

The story starts a few years prior ... 1977 to be exact. Author Gary Brandner churned out a novel with the title *The Howling* that made it to the bestseller list. Director Jack Conrad originally had *The Howling* optioned for the big screen. He fashioned a screenplay based on said novel, but ultimately couldn't agree with executive producer Daniel H. Blatt. Both men went their separate ways with Conrad off the project and Blatt back to square one searching for a director and screenwriter. It was line producer Mike Finnell who recommended Joe Dante as the next choice for director, and for fans of fantastic fare he proved to be a good pick. His debut as director (not counting *Hollywood Boulevard* which he co-directed with Alan Arkush), the 1978 *Jaws* homage (or rip-off if you will) *Piranha*, proved to be a success and soon he was in demand for the current horror boom that had taken place as the '70s morphed into the '80s. In fact, monster kids may remember his name from the pages of *Famous Monsters*, and *Castle of Frankenstein* during the '60s when he penned an article (actually a letter that became an article thanks to Uncle Forry Ackerman) and film reviews.

The first bit of business in translating the printed page to the big screen was to nail down a proper script. Dante had trouble connecting all the dots of Brandner's prose into a workable plot. One of the main problems was the time frame the novel had, since events that featured werewolves were sparked by the full moon, which in accordance with the lunar cycle had to occur every month. This was problematic for the film, so the initial script by Dante, producer Mike Finnell and writer Terry

Winkless was eventually scrapped. Joe Dante stated, "Terry Winkless did a lot of work on the script, but even though the structure was sound, it still seemed to hew too close to the book, with its seemingly deserted boarded-up town that's still somehow on a main highway."

John Sayles soon entered the picture. At this point in his career he had already knocked out two successful scripts based on one word creature features: *Alligator* and *Piranha*. Since he had experience working



with Dante, the idea of using him to "fix" *The Howling* script proved to be a no-brainer. Sayles used the basic idea of the novel, in that a woman is brought into a secret society of werewolves after suffering a traumatic event. The idea that "repression is the father of neurosis" became the basis of Sayles' underlying theme in dealing with a contemporary werewolf story. The group-therapy idea was the springboard to latch onto (then) current themes in society, those of a psychological nature, adding werewolves to the mix as a way of "explaining" how a human could turn into a bestial animal. Another key element that was added to the story was humor. Werewolf movies prior to the '80s were taken seriously as a whole, but to audiences now weaned on much more realistic horrors, Sayles felt that a film about people turning into wolves would still invite chuckles from the audience, and therefore he created characters that would poke fun at the (sometimes) ridiculous nature of it all.

The story that Sayles came up with centers on the character of Karen White, a television anchorwoman who is used by the police department to track a vicious serial killer prowling the streets of Los Angeles. The killer is revealed to be Eddie Quist, who nearly ravages Karen in a porno shop. The police make quick work of Eddie (or did they?) and Karen is left the worse for wear. Her psyche slowly unravels as her married life with husband Bill suffers, along with her career when she can't even appear on camera without breaking down. To avail her fears, she is sent by psychologist Dr. George Waggner to recover at a facility dubbed The Colony. It is there that Karen and Bill try to find some peace, but only stumble upon some odd characters, including old man Erle, and sexy Marsha who is revealed to be Eddie Quist's sister. Marsha sets her sights on Bill, whose mental problems make him an easy target for her seductive charms, eventually turning him into a werewolf, unbeknownst to his wife. It comes to pass that essentially all of the inhabitants of The Colony like to grow fangs and hair, and do nasty things to humans! Seemingly the only help Karen has to escape this nightmare lies in her co-workers Chris and Terry, but can they figure out the mystery before it's too late?

To bring these characters to life, Dante and producer Mike Finnell enlisted the aid of Susan Arnold as their casting director. Susan was the daughter of legendary director Jack Arnold, who had a ton of classic features on his resume including favorites such as *The Creature from the Black Lagoon* and *The Incredible Shrinking*





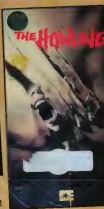


Man.

To play the main character of Karen White was relative newcomer Dee Wallace. Dee had caught the attention of Joe Dante for her role in *Ti*, but horror fans were already aware of her from Wes Craven's *The Hills Have Eyes*. Her sense of vulnerability in the face of danger was perfect for the role. She felt like she really needed to believe what was happening in order to find her character. Her portrayal was good enough that Steven Spielberg cast her in his production of *E.T.* When a suitable actor to play her husband proved a difficult task, Dee had mentioned that she knew of an actor perfect for the part. What she didn't let on was that her choice, Christopher Stone, would soon be her real-life husband (the two were married after the movie was made). Mr. Stone had a brief bit in the sleaze classic *Love Me Deadly* prior to *The Howling*. An unfortunate heart attack took Christopher Stone from us on October 20th, 1995, ironically while wife Dee Wallace Stone was filming another modern horror classic, Peter Jackson's *The Frighteners*.

Belinda Balaski was chosen to essay the character of Terry Fisher, Karen White's best friend. Incidentally the name Terry Fisher was a nod to legendary Hammer Studios director Terence Fisher, who had directed *The Curse of the Werewolf* (the second best werewolf movie of all time). This was one of several "in-jokes" Dante planted into the framework of the movie, by naming several characters after directors who had done werewolf pictures in the past. Belinda had been seen previously in *Piranha*, and went on to appear in many of Joe Dante's pictures.

Dennis Dugan was chosen to portray Terry's boyfriend Chris Halloran. Dennis went on to become a famous director in his own right, especially when it comes to the cinematic adventures of



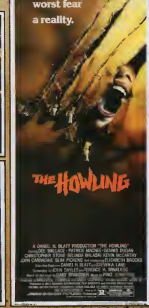
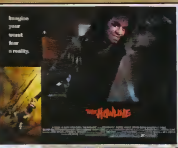
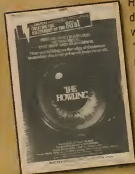
Adam

Sandler, including last year's *Grown Ups* (proving he has horror credits of a different kind under his belt).

To play the "heavy" in the guise of Eddie Quist was Robert Picardo. Mr. Picardo was whisked off the Broadway stage where he had enjoyed a measure of success to play a bloodthirsty serial killer who is actually revealed to be a werewolf! He also had to endure countless hours under the tutelage of Rob Bottin who painstakingly applied layers of makeup in order to "transform" him into his bestial self during a key scene. Picardo did enjoy his time on the film, giving him the chance to celebrate the animalistic freedom of his character. Picardo went on to work with Joe Dante again, most memorably in *Gremlins 2*.

For the alluring personality of Marsha Quist (who incidentally was one of the few holdovers taken from the novel under the moniker Marcia Luria), the team struck gold with Canadian Elisabeth Brooks. She had been a regular on television for the better part of the '70s, but when she donned a dark wig in the audition process it proved to be the final nail in the coffin for her first role as a horror movie monster. Regardless of her rela-

tive lack of movie roles at this point in her career, Elisabeth made the most of her screen time. Her transformation sex scene with Christopher Stone was equal parts sexual and sadistic, and it proves to be one of the highlights of the film. Yet Brooks was unhappy with the finished product, avowing that much



**Cameo:** Forry Ackerman can be spotted in the occult bookstore scene of *The Howling*, carrying around copies of his *Famous Monsters Magazine*.



of her character's other traits, sans sexuality were cut out. Dante argued that the less her character spoke, the more mysterious and interesting she became. None-the-less, her performance in *The Howling* as Marsha Quist is the one role she will be most famous for. Sadly, Elisabeth Brooks passed away in 1997, yet her memory will always live on in the vast amount of film work she undertook, including teaching acting to children.

Rounding out some of the other parts were veteran actors such as John Carradine, Kenneth Tobey,

Kevin McCarthy and Dick Miller. John Carradine's list of Hollywood credits is perhaps second only to Christopher Lee – appearing in everything from *The Bride of Frankenstein* to *The Boogey Man*. Dick Miller proved to be a good luck charm for Joe Dante. For his part in *The Howling*, he played Walter Paisley, a character he made famous in the Roger Corman classic *A Bucket of Blood*. So iconic is this name, Miller went on to play him several more times during the course of his lengthy acting career, including Dante's own *Hollywood Boulevard*. His role in *The Howling* incidentally served to explain to the audience how they were able to change part of the werewolf mythology for the film. Dick Miller himself calls his turn in *The Howling* to be his favorite role, which for his career is saying something!

Kevin McCarthy and Kenneth Tobey had starred in two of the greatest sci-fi monster flicks of the '50s, *Invasion of the Body Snatchers* and *The Thing From Another World*, respectively. Joe Dante himself requested the services of these two talented thespians as both went on to work with Dante again.

Special mention should also go to Roger Corman's walk-on cameo. As an inside joke to fans-in-the-know, Corman appears as a man checking a pay phone for coins (25 cents according to Dante!) after Dee Wallace makes a call. His appearance serves two functions. One is that Corman was known in the industry as a penny pincher (and Dante knew this after working for him when he was part of the New World team in the '70s cutting trailers). Two is this shot references a similar one performed by cult director/showman supreme William Castle in *Rosemary's Baby*.

Originally, the production team wanted Rick Baker to handle all of the special effects. Baker was well on his way towards becoming the man when it came to makeup effects, with diverse projects such as Larry Cohen's *It's Alive* and *Star Wars* already in his portfolio not to mention Dante's own *Piranha*. He was contacted by Dante and Finnell to work on *The Howling*. However, he had made a commitment to John Landis,

whose *An American Werewolf in London* project had been gestating for over a decade by 1981. Yet initially Baker stayed on board, and brought his protégé Rob Bottin (who had been friends with Rick since the age of 14) in to do all of the effects work. Baker assisted Bottin with pre-production and test work for the effects, but in the process let some of his

werewolf tricks out of the bag that he was preparing for Landis' movie. This proved to be too much for Baker, since he felt he could only

give his full attention to one project, so he left *The Howling* in the sole hands of his protégé. Bottin himself was no slouch, having worked on *Humanoids* from the Deep and *The Fog* while also doing pickup work for Rick Baker on *The Incredible Melting Man*. Incidentally Rick Baker went on to win an Academy Award for makeup regarding his work on *An American Werewolf in London*, but admitted afterwards that he wished he'd had the artistic freedom Bottin received for *The Howling*.

Bottin's task proved Herculean, since the bar had been raised dramatically when it came to special effects, especially in regards to the fact that no full transformation scenes had ever been undertaken when it came to werewolves on the silver screen, and audiences were sure ready to see a man fully change into beast before their unbelieving eyes. Considering the budget of the film was relatively low for a special effects heavy production (\$1.1 million), Bottin did have his work cut out for him.

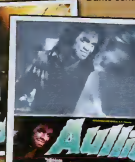
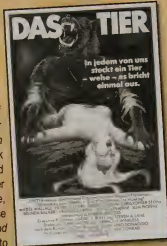
Pouring most of his efforts into the transformation scene of Eddie Quist using a mixture of bladders (mostly condoms stuck to actor Robert Picardo's face and torso) and head sculptures that he had cast from Picardo (a total of five!), Bottin was able to pull the magic trick off, opting to make the wolf not on Bob's face but from his face. Further emphasis was placed on the sound and camera movements in order to convey the

effect to audiences. The frame rates were sped up, namely to hide the effects of rubber, and the popping sounds of the bladders and what-not were ingeniously used to give off the impression of bone and sinew snapping!

The lack of money produced only one werewolf suit, which meant for scenes of several werewolves on the screen, other methods of effects had to be used.

Dante contacted stop-motion animator David Allen to tackle this problem.

Allen eventually came up with three shots of werewolves which were used in the advance screeners of the movie that Avco Embassy released for test audiences. These scenes didn't meld with the rest of the film, and left audience members scratching their heads since they appeared to be culled from another production. Also multi-plane





camera animation by Peter Kuran was used to enhance the sex-scene transformation. This too didn't fit that well in the finished product, but a snippet was left in the final cut, as was one part of Allen's contribution. One more werewolf idea that never made it to the final stages was of the flying kind! During the climactic scene of several werewolves locked in a burning barn, and attempt was made to have them leap out of an open space to escape, but the motorized propulsion didn't look good on film, so it too was scrapped.

*The Howling* underwent a 28-day shooting schedule. The film utilized a mixture of location and set work in and around parts of Los Angeles. One sequence was filmed in an actual porno shop on Western Avenue. Parts of the magazines on display had to be taped, so as to not offend any member of the MPAA lest they witness something obscene! Director of photography, John Hora, added color to this scene to liven it up. Hora went on to employ this technique in many instances throughout the movie, thus living up to Dante's credo that if it is a color movie then use color! The interior of the porno shop loop booth was shot on a soundstage. Rather than use actual porno loops (not a good idea to anger the MPAA!), Dante and Fennell shot two different scenes in 16mm in Dante's garage! The results were scratched to give it that authentic look, something that still confuses audiences today who believe they are seeing the real deal!

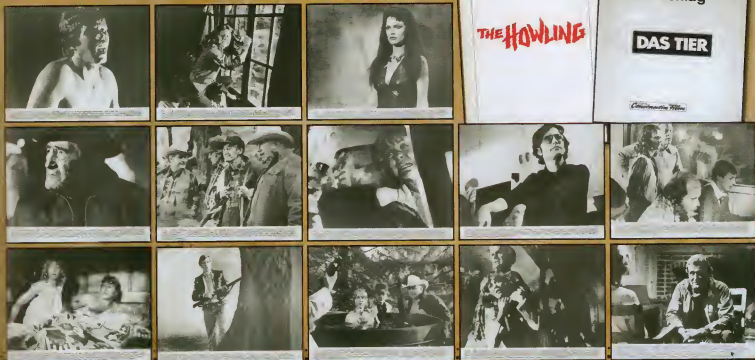
Another scene was shot in an actual morgue, in the city of Hope. In this sequence, writer John Sayles appears as the coroner while an actual worker there appears in the background. John Sayles also came up with the idea to have smiley faces littering any scene where Eddie Quist would have appeared. The idea of a serial killer using these as his emblem was one way to effectively kill off the minor phenomenon the smiley face was undergoing at the time. By

all accounts they succeeded!

Production design was provided by Robert Burns. Burns was already a legend amongst hardcore horror nuts for working on the Sawyer family abode in the original *Texas Chain Saw Massacre*. The bulk of his work was for Marsha's cabin, which was adorned with all sorts of fetid animal carcasses and what not. Mr. Burns went on to provide his immense talents for a variety of cult classics, chief among them *Re-Animator*, *From Beyond* and *Mausoleum*. Burns left this mortal coil on May 31st 2004, yet his legacy will live on in the many productions he livened up with his exquisite work.

For the musical score, Dante turned to famed composer Pino Donaggio who had already scored *Piranha*. The lack of English proved to be one stumbling block for the crew which was solved by having noted director/actor Paul Bartel speak Spanish (!) to Donaggio to establish lines of communication! The score was recorded in Italy and mailed back to the US. The use of eerie voices backed by an organ was highly effective in establishing a mood, something fans can now appreciate more fully via the compact disc put out by La La Land Records.

Avco Embassy was pleased with the results they were seeing. As a concession to the production, more money was filtered in to craft a few more special effects. The advertising campaign played down the werewolf angle and concentrated on the slasher phenomenon, thus guaranteeing a decent take at the box office since fans would flock to the latest sex-and-death massacre on the silver screen. Unleashed in the US (yet France got to see it first!) on April 10, 1981 (originally slated



**Quotable Quote:** "A secret society exists, and is living among all of us. They are neither people nor animals, but something in-between." ~ Dee Wallace (*The Howling*)





for release the previous year), *The Howling* went on to gross nearly \$18 million at the box office, proving that it was indeed a good of scary movie for a modern audience!

After the success of *The Howling*, the inevitable sequel talk started. Joe Dante was offered the director's chair but he declined. Avco Embassy was going through a transitional period in the mid-'80s, eventually dissolving in 1986. Hemdale Films had the go-ahead to produce *The Howling* sequel, and they offered it to director Philippe Mora who had previously helmed the underappreciated *The Beast Within*.

The story starts where *The Howling* ended, with Karen White dead from a silver bullet and transforming into a cute werewolf while on television. Incidentally, the sequel ignores this fact and insinuates Jenny Templeton and weirdo occult "expert" Stefan Crosscoe at Karen's funeral, who warns them of a werewolf cult led by Queen Stirba, who it turns out is actually Stefan's sister (!). The action then switches from Los Angeles to Transylvania where they try to wipe out the werewolf plague once and for all.

Robert Sarno and Gary Brandner collaborated on the screenplay. Parts of the script were based on Gary Brandner's novel *Return of the Howling*, namely the location of Mexico. Mora did a polish on the script and moved the location to Transylvania, which left next-to-nothing of Brandner's work. The story that was filmed however proves to be quite a head scratcher, with an odd undercurrent of S&M, punk rock (provided by Babel... led by Steve Parsons), and werewolf sniffing!

Filming on *Howling II* (subtitled *Your Sister is a Werewolf and Stirba Werewolf Bitch* in different markets!) was fit into a six-week shooting schedule, with many of the exteriors filmed in Czechoslovakia (subbing for Transylvania in the film), a cost-cutting measure and gothic-atmosphere booster which Mora found necessary. Some of the effects work was done at Cosmequinetics Studio in Northridge, California (which also housed work on 1981's *My Bloody Valentine*). The Czechoslovakia locations proved to be nightmarish for Mora (who was born in Paris but grew up in Australia) who had language difficulties

with some of the cast and crew. One of the main sites

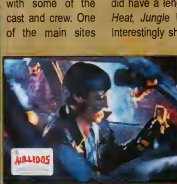
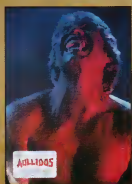
used in the filming belonged to Jelen Castle which doubled as Gestapo headquarters during World War II. One studio based in Prague, Barrandov, was made infamous by the Nazis who used it to stage their productions. As difficult as the shoot was, these types of settings could never have been done in America, and lent the sequel an invaluable look.

Acting wise, *Howling II* had Reb Brown playing Ben White. Brown had an extensive television resume in the '70s, then graduated to mostly action flicks in the '80s, two of the more notorious being *The Sword and the Sorcerer* and *Yor, the Hunter from the Future*. Annie McEnroe nabbed the role of Jenny Templeton. She had appeared in Oliver Stone's sophomore outing, *The Hand* (1981).

Christopher Lee is no stranger to HorrorHounds, and his very presence in *Howling II* as Stefan Crosscoe was enough to get fans attention. By this point

in his storied acting career, Lee was vocal about his willingness to get away from horror for fear of being typecast (the damage had been done by this point if you ask me). A string of unsuccessful ventures led him to the *Howling II* script and the chance to act in a werewolf picture (incredibly, something he had yet to do). Lee had worked with Philippe Mora previously on *The Return of Captain Invincible*, so the relationship between star and director was already established. Given the somewhat ludicrous idea that his character Stefan is trying to eliminate his evil sister, who is a werewolf, Lee performs with his usual grace and candor, despite the silly scenario he was faced with upon completion. Incidentally, Joe Dante said "Christopher Lee apologized to me for the movie when I first met him." The two later worked together on *Gremlins 2*.

Cult queen supreme Sybil Danning called producer John Bailey asking about a possible role in the sequel since she enjoyed *The Howling* so much. It was Mora who felt Sybil would be perfect for the part, and after liking the script Sybil signed on as Queen Stirba, a 10,000-year-old woman! The older version of her character was actually played by an 84-year-old Czech actress (no Dick Smith makeup here!). Sybil had yet to tackle the horror genre proper prior to *Howling II*. She did have a lengthy resume of quality exploitation features, including *Chained Heat*, *Jungle Warriors* and *They're Playing with Fire*, to name but a few. Interestingly she would head back to werewolf territory decades later in Rob Zombie's *Werewolf Women of the S.S.* trailer as seen in *Grindhouse*. For her transformation into a werewolf, it took eight hours to glue all of the hair on her body. Incidentally it was her idea to become a blonde werewolf. Sybil tackled her role with aplomb, but was agast to find the finished product had some dubious editing tacked on that she certainly didn't approve of. During the end credit sequence, a scene of Sybil ripping her top off is repeated no less than seventeen times for no other reason than cheap titillation. Not a prude by any



stretch of the imagination (she even hosted the *Famous T&A* video from 1982); it was still a low blow for Sybil to see her image used in this way. In any event, it is precisely this very scene which *Howling II* will be remembered for.

Unlike Rob Bottin's tremendous effects work on the original, *Howling II* featured lackluster work on all fronts. Credited to up-and-coming talents like Steve Johnson, Jack Bricker and Scott Wheeler, the werewolf transformations (what little is actually shown) resemble Baker's work for *An American Werewolf in London* more than anything, albeit very poorly. A werewolf ménage à trois (!) is the highlight effects wise; even though we really never see the transformations occur on screen. The various werewolf heads, eyeball popping, and cheesy optical effects on display are amateurish at best, coming across as more laughable than anything else.

Released to theaters on January of 1986 (France again had first dibs on it, premiering August 28th, 1985) and going directly to HBO video shortly thereafter, the film was a colossal disappointment for all horror fans in every aspect (acting, direction, special effects, story, soundtrack, etc.). Many feel it is one of the worst sequels of all time! Maybe, just maybe several years into the future this one will gain a new crowd, a la *Troll 2* and make its mark in horror movie history. Then again ... maybe not!

Sadly, much like many amazing films of the 1980s, *The Howling* is a contender for one of the worst-kick franchises in horror — much like the direct-to-video disasters known as *Hellraiser*, *Leprechaun* and *Witchboard*. In 1987 Philippe Mora returned to direct *Howling III: The Marsupials*, which brought the lycan horrors to the Australian Outback. The film hosted some of the most ridiculous moments in horror movie history, as "werewolf" marsupials became the focus of this story — one sequence in particular being of disturbance was a birth sequence as a pregnant woman gives birth to a baby tasmanian-tiger, which thus crawls up her stomach and into her

"pouch." ... Yep. ...

*Howling IV: The Original Nightmare* hit VHS in 1988 directed by John Hough (American Gothic). Initially put into production with Clive Turner (*Lawnmower Man*) in the director's chair, this film went through some turbulent financial problems before being churned out thanks to producer Harry Alan Towers. Hough's



story follows a writer who has a nervous breakdown and is sent to the town of Drakho, only to discover a world of ghosts, demons and werewolves. The film series, while losing the respect of horror fans many installments prior, were still a lucrative product for producers, and the sequels kept coming.

Clive Turner did eventually return to *The Howling* series in 1989 with *Howling V: The Rebirth*. A seemingly remake of *Ten Little Indians*, this whodunit murder mystery follows a group of strangers who gather in a Hungarian castle and are killed off one by one. The gimmick being that the killer is a werewolf — only can the viewer guess who? (Another nod to a former Amicus werewolf film titled *The Beast Must Die*.)

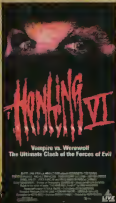
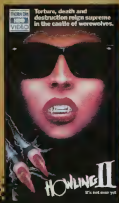
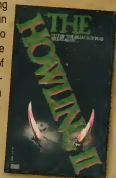
*Howling VI: The Freaks* (directed by Hope Perello) was released to VHS in 1991 via Live Entertainment (one of the '90s kings of bad DTV horror). The film's story follows a recluse werewolf who is kidnapped by a circus promoter and put on display. The twist being that the promoter is actually a vampire.

The final DTV sequel for *The Howling* hit video stores in 1995. Dubbed *Howling: New Moon Rising*,

this installment was once again directed by Clive Turner and hosted an interesting aspect that no other sequels up until this installment has had: the film tied together the previous three sequels, featuring characters and footage from each movie. The story follows an Australian man named Ted, who arrives in a small western town where a string of murders are occurring. As a detective investigates the murders, it appears that the killings are being perpetrated by a werewolf. Ironically being released in conjunction with the demise of the Mom and Pop video stores and on the cusp of the DVD boom, this was the final *Howling* sequel to be released. It was also one of the most harshly criticized for reusing scenes from previous films and having no memorable werewolf action (what new sequences that did appear on-screen featured very Halloween-quality masked wolves).

After 15 years of being dormant, *The Howling* series is currently being rebooted in an aptly titled feature — *Howling: Reborn*. Produced by Anchor Bay, this all-new, totally original chapter has been written and directed by newcomer Joe Nimziki. There is not much known about the plot of this upcoming film; however, there have been promises from the producers that it will restore the werewolf myths back to its original horrifying state which films such as *Twilight* have damaged irreprehensibly. *Howling: Reborn* is scheduled for DVD release this fall.

Special thanks to Phil Meenan for his assistance in putting together this article. Additional thanks to Matt Moore and Sean Clark.



Live Home Video were responsible for a number of questionable horror sequels throughout the VHS Boom. Some of the most notable being *Ghoulies II* and *III*, *Fright Night Part 2*, *Howling V: The Rebirth*, *Maniac Cop 2*, *Watchers 2*, *976-Evil II*, *Waxwork II: Lost in Time* and *Pumpkinhead II: Blood Wings*. All wasn't bad for Live, however, as they were also single-handedly responsible for some of the greatest action movies of the era — including the *Rambo* franchise, *The Running Man*, *Total Recall*, *Punisher*, *Terminator 2* and *Cliﬀhanger*!

# Killer METAL

BY MIKRON CRAWELL

While not everyone who loves horror movies is a fan of heavy metal music, it is safe to say that nearly everyone who both listens and plays metal is a bona fide HorrorHound. This alliance between the darkest form of music and cinema can be traced back to the 13th of February, 1970, with the release of a self-titled album called *Black Sabbath*. It was on this fateful day that heavy metal music was born. Originally named Earth, the band's moniker had been inspired by the 1963 Mario Bava movie starring Boris Karloff. Black Sabbath incorporated occult and horror-inspired lyrics with tuned-down guitars to achieve multiple platinum records through the 1970s.

A decade after Black Sabbath's debut, the world bore witness to the second most important year in the evolution of this specific brand of music. The look of metal transformed from belt bottoms, tie-dye shirts and platform boots to leather pants, spiked bracelets and chains. Bands influenced by the experimental sounds and style of Sabbath, combined with the '50s guitar influence of the "King of the Surf Guitar," Dick Dale, took it to the next level. Darker images began to appear on album covers, as well as

in lyrics with faster tempos. The '70s heavy metal insinuation of evil was subtle by comparison—the next wave of '80s metal acts had no reservations about letting everyone know their affinity for maleficent themes.

To gain an idea of how important 1981 was for metal, observe the following list of legendary bands established that year. Mötley Crüe formed and debuted their first album, *Too Fast for Love*. Pantera (originally named Pantera's Metal Magic) also emerged, and thrash gods Metallica formed with lead guitarist Dave Mustaine (who would later leave the band to create his own group Megadeth). Meanwhile, Slayer could be found performing Iron Maiden and Judas Priest cover songs at clubs and parties. Other notable bands which sprang into being that year include Anthrax, Queensrÿche and Mercyful Fate.

In particular, five albums released in '81 truly displayed an unspoken bond between the worlds of horror and heavy metal music. These albums and songs changed the face of heavy metal and has since become the soundtrack to many HorrorHounds' blissful nightmares.



## Iron Maiden – Killers

Formed in 1975 by bassist and primary songwriter Steve Harris after watching a film version of *The Man in the Iron Mask*... Iron Maiden was born. Standing on the front lines of the new wave of the British heavy metal movement sweeping the US, the band opened for KISS and Judas Priest in 1980. Their second album, *Killers*, featured tracks titled "Murders in the Rue Morgue" and "Twilight Zone," showing a clear admiration for horror and sci-fi, a trend that has been well documented and displayed on the band's album covers over their 30-plus year career. It was also the *Killers* album cover that furthered the journey of Iron Maiden's mascot "Eddie" through both time and space. Instantly iconic, Eddie the Monster was designed by artist Derek Riggs, who created all the art used on everything from album covers to T-shirts and even the band's Christmas cards until 1992. Eddie's zombie-like face quickly became synonymous with not just the name Iron Maiden but heavy metal at large during the '80s. Much like the art that adorned VHS tapes, Iron Maiden's album covers spoke to horror fans. At the end of 1981, Paul Di'Anno was dismissed from his duties as lead singer of Iron Maiden, replaced by new front man Bruce Dickinson. The band went on to release a series of platinum and gold-selling albums, beginning with their '82 release, *The Number of the Beast*.

In 1985, the band's song "Flash of the Blade" from their *Powerslave* album, was prominently featured in the Dario Argento film *Phenomena*.

## Venom – Welcome to Hell

One of the new wave of British metal bands formed in 1979, Venom's first album debuted in '81, titled *Welcome to Hell*. This groundbreaking release introduced the world to the first metal band to proudly display a pentagram adorned with the goat-headed pagan deity Baphomet on their album cover, large as life, a move that at the time was truly unprecedented and frightening. Venom is best known for ushering in an entirely new extreme metal subgenre called black metal, a name taken directly from the band's second album title. Like Sabbath, Venom influenced an entire new breed of bands that created thrash metal and later death metal. While the production of *Welcome to Hell* might have been poor and the band's talent questionable, Venom's extreme metal impact and evil imagery clearly was not. Venom's goal was to put evil musicians like Ozzy Osbourne or Black Sabbath, making them the darkest band on the scene in '81.







### Ozzy Osbourne – *Blizzard of Ozz* & *Diary of a Madman*

There is no other performer more suited to refer to himself as the "Prince of Darkness" than Ozzy Osbourne.

As Black Sabbath's original front man, he was bestowed with the honorary title "The Godfather of Heavy Metal." After signing his first solo record deal in '81, an intoxicated Ozzy bit the head off a dove while attending a meeting, much to the horror of the LA record-company executives present. This act became a trademark for the British-born singer/songwriter as he later bit the head off what he believed to have been a rubber bat at a concert in Des Moines, Iowa. Osbourne's debut and bestselling album to date, *Blizzard of Ozz*, was released September 20, 1980 in the UK

and then March 27, 1981 in the US where it eventually reached #21 on the Billboard Top 200 chart, becoming one of the top 100 best-selling albums of the '80s. Ozzy quickly followed up his hit album with *Diary of a Madman* the same year, which Osbourne has revealed to be his personal favorite of all his releases. "Diary" has sold over 3.2 million copies worldwide, a number that continues to grow. Both albums were infused with Ozzy and guitar great Randy Rhodes' love for gothic themes and horror films. The trend became more obvious with the release of Osbourne's third album, *Bark at the Moon*, where Ozzy can be seen on both the album cover and in the music video as a werewolf, thanks to the outstanding work of makeup FX artist Greg Cannone.

### Black Sabbath – *Mob Rules* & *Live Evil*

The band's 10th studio album, and second featuring new front man Ronnie James Dio, *Mob Rules* was released at the end of 1981, peaking at number 29 on the US charts. The album's cover was a modified version of artist Greg Hildebrandt's dark piece, *Dream 1: Crucifiers from 1971*. The art was augmented to include Black Sabbath's name, album title and a few other minor modifications, and remains one of the most ominous in the band's long catalog. The lyrical themes are notably darker with such tracks as "The Sign of the Southern Cross" and "Falling Off the Edge of the World." The titular song, "Mob Rules," was featured in the cutting-edge adult animated motion picture, *Heavy Metal*, also released in 1981; the song is heard during a particularly gory assault on a peaceful city by evil mutants. Sabbath went on to release *Live Evil*, a live album recorded during the *Mob Rules* tour. Ronnie James Dio soon left Sabbath in November '82 to start his own self-titled band. Dio's own brand of music and album cover artwork (featuring the band's demon-like monster mascot known as "Murray") clearly demonstrates a devotion to horror, the best example of which being Dio's music video for "The Last in Line," which plays out like a short horror film.



### Heavy Metal

How on Earth could a heavy metal aficionado complete a look back at the year that was 1981 without delving into the movie that embodied the look, feel and sound of heavy metal? That's right – *Heavy Metal*, the animated feature film from director Gerald Potterton. This Canadian production utilized the animated style of similar films of the era such as *Lord of the Rings* and *Rock & Rule*. Produced by Leonard Mogel (the publisher of *Heavy Metal Magazine*), the film is an anthology comprised of various sci-fi, horror and fantasy stories culled from *Heavy Metal Magazine* – and much like the "zine, this movie was packed with graphic violence and sex! Short stories that make up the movie were written by such famous authors and artists as Dan O'Bannon, Richard Corben and Bernie Wrightson. The most memorable short (for us horror fans at least) comes from a story by Dan O'Bannon: "B-17." This World War II-based story follows a B-17 bomber pilot whose crew of dead and wounded soldiers arise from the dead as flesh-eating zombies. Of course, the best reason for anyone to view this movie is for its amazing music. Titrating the movie after the magazine wasn't just a play – the director/producers truly delivered with a soundtrack as diverse as the stones themselves – made up of the best rock and metal acts of the time – including Sammy Hagar singing a classic track aptly titled "Heavy Metal." Black Sabbath, Blue Öyster Cult, Cheap Trick, Journey, Nazareth and Stevie Nicks (to name a few) are all present. Possibly the most poignant aspect of this movie and soundtrack is that it helped usher in the world of heavy metal to young viewers the world over – I know it did for me. 🍷

## THE "A" MARKS THE SPOT!

In the first issue of *HorrorHound Magazine* – back in the fall of 2005 – one of our premiere articles (and to this day, still one of our most popular pieces) focused on the best reasons to own an all-region DVD player. Just five years ago, there were so many movies still unreleased in the US, and those we did have were sometimes produced with less pizzazz and care than their Euro counterparts. Why did the UK receive a *Phantasm* box set hosted inside a replica of the Tallman's killer sphere, yet in the US we had to wait nearly 10 years before finally receiving a crumbly release of *Phantasm 2*? Why do British fans have the chance to own a complete *Fly* box set in a plastic replica of the transportation pod, but us Americans get squat in comparison? The cause of this injustice – distribution rights. Sadly, companies in the UK just seem to have more of a flair for theatrics than our US-based companies. But the US is slowly starting to find their own with the releasing of products such as a plastic *Hellraiser* lament configuration box set (take that cardboard UK version!) and the 1:1 *Terminator* Endoskeleton with sound and light-up eyes that hosts every copy of "T2" within. Finally, some restitution!

But regardless of the tug-of-war game studios play in hopes of earning fanboy attention, one thing has always been true – if you build a better DVD, fans will buy it. Even if it means having to purchase an all-region DVD player. Over the past few years, with most studios from the US and across the pond beginning to even out excitement wise, resulting in very few reasons for Americans to purchase R2 discs, a company from Europe has emerged as the potential new king of digital entertainment – Arrow Video.

Stemming from theatrical indie distribution company Arrow Films, who have been serving the foreign markets for 15 years, Arrow Video has firmly established themselves as one of the best companies producing DVDs around the world today (many horror fans comparing the company to the US-based Anchor Bay, circa 1999). While their foray into the DVD market isn't new (in years past they have put out various films from their catalog,



## A LOOK AT ARROW VIDEO

by Nathan Hanneman

including *The Niklashausen Journey*, *Panic and Departures*), there are technically three divisions of Arrow. The first, Arrow Films, handles all contemporary releases (*Hatchet 2* will be coming out on that label), and second is Arrow Academy which hosts old arthouse masterworks such as *Spirits of the Dead* and *The Bicycle Thieves*. But the genre titles are, of course, the topic of our discussion – and over the past three years, Arrow Video has presented some of the coolest, most

interesting titles in these crazy-loaded DVD packages that definitely give US competitors a run for their money.

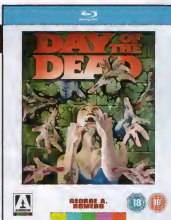
Earlier Arrow Video horror entries include *A Virgin Among the Living Dead*, *Female Vampire*, *Zombie Lake*, *The Man with the Severed Head*, *Dr. Jeckyll's Mistress*, *Demonic*, *Oasis of the Zombies* and *Orlok Against the Invisible Man* (many of which were released here in the US via Image Entertainment).

In only the last few years, however, Arrow has taken a major leap away from the pack with their impressive DVD presentations. Nearly all of their discs are now released with all-new cover artwork created exclusively for Arrow (and as evidenced by the images littering this article – the covers are simply amazing). On top of this, Arrow takes the time to include special extras, such as fold-out posters and booklets featuring interviews and articles on the films they accompany. In fact, recently Arrow has started producing

double-sided covers. Depending on how you position the insert – you can have one of four possible covers for your DVD. Not a terrible idea at all. Check out the image of their *City of the Living Dead* Blu-ray for an example of this packaging display.

One of the recent releases from the company, as of late, stemmed from a distribution deal with Fantastic Factory – Brian Yuzna's production company. The first releases from this deal included DVDs of *Beyond Re-Animator*, *Arachnid*, *Faust: Love of the Damned* and *Romansanta* (Fantastic Factory also produced *Dagon*, *Darkness* and *Rottweiler*, although no news on these titles' involvement with Arrow Video has been revealed). Other





noteworthy DVDs from Arrow include George A. Romero's *Martin* (which comes with a poster, book, six poster-art postcards, theatrical cut of the film, Italian cut of the film (with a score by Goblin), a making-of documentary, a Euro-Romero documentary and more), *Island of Death* (with poster, book, new uncut transfer of the film, commentary with director and critic Calum Waddell, and interviews with Nico Mastorakis), and Dario Argento's *Opera* (with poster, booklet, photo album, Demonica music video, Argento trailer gallery, US and international cuts of the film, and multiple trailers).

Outside of these DVD releases, Arrow has BOOMED in popularity mostly due to their amazing Blu-ray releases. What makes these discs all the more exciting is that Arrow (much like most of the world) produces the majority of their titles with all-region encoding – which means, they will play on most any Blu-ray player [note: multi-disc sets commonly include additional discs consisting of bonus features on an R2-coded DVD].

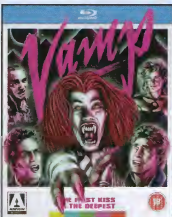
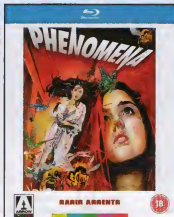
Arrow's BDs released to date include: *Battle Royale*, *A Bay of Blood*, *The Beyond*, *The Bird with the Crystal Plumage*, *Cat O' Nine Tails*, *Caligula*, *City of the Living Dead*, *Dawn of the Dead*, *Day of the Dead*, *Deep Red*, *I Spit on Your Grave*, *Inferno*, *Phenomena*, *Tenebrae* and *Vamp*. (On the horizon, Arrow plans to release *Savage Streets*, *Demons* and *Demons 2* to DVD, and Brian De Palma's *Obsession* to Blu-ray.)

For this article, *HorrorHound* had the opportunity to sit down with Calum Waddell, who manages the great extra content which fills these elaborate

DVDs and Blu-rays. As we spoke, Calum explained his involvement in the company and delved into the details of their quality work. First off – Calum wanted it to be clear, "We only do the extra features for Arrow Video." Calum continues to explain, "I set up my company, High Rising Productions, in 2009 and our first job was on *Day of the Dead*. To be honest, I think there is a lot of really great American companies out there which more than hold their own with Arrow and also do some top-notch stuff. Chief among these are Blue Underground, Synapse and Grindhouse Releasing – I always look forward to what these guys put out. In the past we have also seen BCI, Shriek Show, Subversive and Something Weird Video do so much great stuff."

So the question I posed to Calum then, was – what sets Arrow Video apart from their US counterparts? "I think the question should really be 'How does Arrow compare to its UK counterparts?'" Calum responded, "Really, the UK market has been crying out for a company like the ones I've just mentioned for a long, long time – and now we have it. When you pick up an

Arrow Video title you get so much for your hard-earned buck. We work on a flat fee – when Arrow gives us a title, they pay us regardless of whether we give them an hour of material or three hours of material. So, we don't work 'per extra feature.' I sometimes wish we did because we make so little [laughs]. However, when you are doing something for the LOVE of it, and not the MONEY, you tend to go all out – which is why our *City of the Living Dead* has three hours worth of stuff and a new audio commentary with Giovanni Lombardo Radice, *The Beyond* has a comparable level of extras







One of the major attractions of Arrow Video's catalog is the amazing artwork which adorns each cover. Arrow commissions new art for each of their titles to help set their collection apart from the competition. The kicker being that they utilize painted artwork – something the majority of major studios abandoned years ago. Almost all of the artwork on these covers was created by one individual – Rick Melton. Outside of his work with Arrow, he has a number of horror-centric art pieces on display through his Web site at [www.stunningysavage.com](http://www.stunningysavage.com). In the past, he has produced covers for Dark Side Magazine in the UK and worked with SFX – but the best part? Most of his pieces can be purchased in print form via his site. More recently, Tom Hodge of Dude Designs has made a splash with his cover pieces for Arrow's *Vamp* and *Savage Streets*. He is also responsible for the Fantastic Factory four-pack covers showcasing a very different art style to that of Mr. Melton – giving some of Arrow's more modern films a retro design. Up and coming artists for Arrow include "Zornow Must be Destroyed," whose art can be found on the upcoming *Demons and Demons 2* covers, and Cinema Sewer's Robin Bougie (the upcoming *Bare Behind Bars*).



and so does *Vamp*. So what sets us apart? Maybe just that we love this stuff so much we want to do as many supplements as we can in the time we get. For us, it's all about documenting the films we love!"

The big question when looking at a foreign company, who are often times producing a DVD or Blu-ray parallel to the US release, is – just what exactly goes into the production of their "exclusive" content, and does what the US-based companies are doing effect your decisions? "Arrow tends to just have us do our own thing," Calum reveals, "Sometimes they do access bonus content from abroad, but most of the time it is just us. And when I say 'us' I should probably explain how threadbare we are: High Rising

Productions is just myself and my partner, Naomi Holwill. She films, lights, edits, and animates the titles that you see on each supplement we do – that's all her. And I set up the interviews and carry them out. When we've filmed in Italy, we've always had a third wheel which is our good pal Nick Frame – he subtitles all the stuff shot in Italian. And in LA, we've had my friend Joe Venegas to help schedule stuff. But that is all High Rising is – we're doing hours of stuff on a two person crew. Just two people. I see the credits on a 10-minute extra sometimes, and it has camera, lighting, interviewing, directing, producing people. ... I wish we had that luxury! So going back to bonus content – we always like to try and get a new commentary



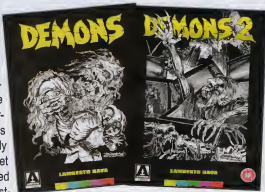


Arrow Video's box set for *Battle Royale* is one of the most impressive packages to come out of any company's catalog. It included two books, a mini-comic, still "lobby" cards, a double-sided poster and three Blu-ray/DVDs worth of content – including two cuts of the film, interviews, deleted scenes and tons more! Sadly, this set was recently re-released in all-R2 format ONLY! Movie fanatics who happened to snag this set during its first few months in release were treated to an all-region smorgasbord!

and we generally enjoy seeking out the people that no one has gotten to before. I loved interviewing Terry Levene for *The Beyond*, for example. I'm in awe of the old-time exploitation tricks that he did back in the day."

Continuing, "[Arrow] let us come up with the ideas for the extra features and let us decide on who should be interviewed, etc. Sometimes they don't know exactly what they are going to get until the day it is handed in, and that is really troubling of them. And by that I mean, we run everything we film past them, but they are trusting enough we'll do a good job of it that they don't bother us during the editing process!"

Calum does a bang-up job working on these discs, but went on to explain that creating the content is where the majority of his involvement ends.



"I've suggested a few titles to them in the past – I think they picked up *Silent Night*, *Deadly Night* and *Island of Death* because of my suggestions. Otherwise, we have no input at all. If we did, I'd have convinced them to pick up *Don't Go in the House*, *The Boogeyman*, *The Slayer*, *Tobe Hooper's Eaten Alive*, *I Drink your Blood* and *Isa She Wolf of the SS* a long time ago!!"

To check out the latest information from Arrow Video visit their Web site at [www.arrowfilms.co.uk](http://www.arrowfilms.co.uk).



*Arachnid*, *Beyond Re-Animator*, *Faust* and *Romasanta* are all part of Arrow Video's deal with Fantastic Factory – you can pick each of these discs up separately, or Arrow has also released a special-edition box set archiving all four of these titles.



## ARROW COMIC EXCLUSIVES

One of the coolest aspects of Arrow's home video releases is the inclusion of additional content – not only bonus features such as commentary tracks and making-of documentaries – but their physical content. The posters, postcards, mini-lobby cards, mini-booklets featuring movie scripts, exclusive interviews or articles and so forth – just really adds a new element for the fanboy collector types whose desires stretch beyond just buying DVDs or Blu-rays!

More to the point, however, is the fact that Arrow Video has teamed up with Stef Hutchinson (*Halloween: 25 Years of Terror*) to develop all-new stories for mini-comic books which are being produced for various DVD/BD releases currently available or coming soon.

Stef Hutchinson may be more well known to comic fans for his writing on the Devil's Due Publishing release of *Halloween* in comic book form. Stef's stories (*Nightdance*, *First Death of Laurie Strode*, *30 Years of Terror*, *One Good Scare*, and *Halloween: Autopsies*) were big hits for the horror franchise (and luckily, avoided continuity with the Rob Zombie film series) and led to his further continuation in the world of horror movie comics.

The first Arrow Video to receive this comic-



included bonus was *Day of the Dead* (Blu-ray) which told the story of "Bub" prior to becoming part of the walking dead. Another hit – Arrow followed with a comic counterpart for their *Battle Royale* box set. Currently, more comics are in production, including a two-part storyline which will be broken up and packaged with each of Lamberto Bava's *Demons* films on DVD. The storyline continues the *Demons* saga, with a proposed sequel, *Demons 3* (see covers above). As if you needed another reason to pick up these discs, there are at least four more listed here!



# HORRORHOUND WEEKEND

Our tenth HorrorHound Weekend event to date was easily our most successful – and fun! We packed the house with celebrities ranging from Cory Feldman, Kristanna Loken, Barbara Steele, Sid Haig, Jeffrey Combs and reunions for Boondock Saints, House by the Cemetery, Killer Klowns from Outer Space and Halloween III! On top of this, we hosted a killer concert for Mushroomhead and featured another amazing Mask-Fest, plus a special Zacherley tribute horror host event and costume contest!

## THE MASK-FEST



Coming Soon: HorrorHound Weekend returns to Cincinnati, Ohio this November 11-13th, 2011 with a special Pet Sematary reunion! Plus: Michael Rooker will be appearing with Tom Towles at a special Henry: Portrait of a Serial Killer 25th Anniversary event – The Walking Dead cast members and more – check out [www.horrorhoundweekend.com](http://www.horrorhoundweekend.com) for continued updates!





by Kristy Jeff

By now you've seen the work of Jeff Zornow, aka Zornow Must Be Destroyed. Whether it's been on a Fright Rags T-shirt, a Halloween comic or as a gruesome scene on the cover of a metal album—Zornow's work is everywhere. He's the kind of guy whose personality precedes him. He doesn't walk into a room, he explodes into it. Upon full engagement you've never seen anything quite like him. He has more energy and enthusiasm than most 4-year-olds. He is one of a kind; there is no other person like Jeff Zornow.

While in the past he admits that he has explained his origins in a hyped-up manner and exaggerated to sound more fitting with his love of horror, for the first time *HorrorHound* presents to you the uncensored story on the one and only: Zornow Must Be Destroyed.

#### Early Years

Born in the Polish neighborhood of Detroit to a gifted musician who was only 15, Jeff was given up for adoption, so that his young mother could pursue a scholarship at a prestigious music school. When he was a few months old, he was adopted and grew up with a mother who supported his artistic side from early on. She enrolled him in art classes that focused mainly on drawing nature while Jeff was more focused on wanting to draw cartoon characters. He does credit these early classes with giving him a solid artistic foundation to build on. By the time he was 12, he discovered comic books, and from that point on, he says he never considered anything else as a career.

Throughout his formative years, he found himself inspired by *Godzilla*, *Ultraman*, *Gorezone*, *Goreshriek*, *McFarlane-era Spider-Man*, *Romero's Creepshow* and *Friday* the 13th. The latter of which he admits started his lifelong love of horror.

#### School of Visual Arts

In 1995, he enrolled at the School of Visual Arts in NYC where he learned from a team of seasoned, working professionals in the business. Among his instructors were Walt Simonson,

Carmine Infantino and Sai Amendola. His main mentors at SVA were Joe Orlando and Klaus Janson. Janson was Frank Miller's partner back in the '80s and taught Zornow a lot about visual storytelling and communication. He also says that in his own inking, you see a lot of Klaus Janson.

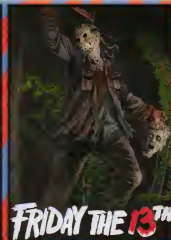
Of Joe Orlando, Zornow says, "He literally would BLOW my mind with the stuff he would teach me about working in comics and illustration. He would always push me towards more extremes, always encouraged me to go further and scarier."

It was at SVA that Zornow met Damien Donek, future co-creator of *Living Dead Dolls*. "Damien and I were the scary metal-headed horror dudes in the class. This was the mid-'90s and I was just discovering the epipenness of Italian horror. Damien turned me onto *Argento*, so any fan of mine should thank him for that!"

#### After College

While it took a few years to get his first "break" in the comics industry, Zornow was never one to give up. At the time he was in school, the comic industry almost imploded, and work wasn't as easy to come by as it once was. It bears to ask the question, "What should an artist NOT do if they want to become successful?" Zornow freely admits that he made his own mistakes in the first few years out of art school: "NEVER tell an editor/art director that you're better than who they have. I did that once and even if it's true, it can come off as very insulting. That cost me several jobs when I first broke in. Egos run amok in all of the entertainment industry. I've seen other artists breaking in with talent who get their heads full of themselves, and then that aspect makes them annoying to work with which can cost them work."

Zornow's intention was to keep working at his craft, so that an editor or art director would be unable to turn him down for a job. Even after four years of art school he realized he needed to learn how to be a better draftsman. This has helped turn him into the kind of talent who can churn out a detailed sketch of literally whatever you may ask him for in 20 minutes or less.





And yes, that is a service he provides, take him up on it next time you see him as a guest at a convention you're at.

#### Fright Rags

He worked consistently for years, but attributes his true "storming of the gates" in the horror industry to the work he has done with horror T-shirt company Fright Rags. "... that blew up pretty fast. And now I see my work on people's T-shirts at cons, metal shows, and even on celebrities/bands now! It's amazing how integral Fright Rags has become to the horror community in recent years. Everyone knows us, or at least recognizes some of our famous designs. Once the horror community had my back, I knew it was ON! After that I started to gain the respect of the underground metal scene for my work on album covers and band shirts. I still have a long way to go with my comic fans, but those fans of mine who are into my comics as far as I can tell have never been disappointed with me."

#### Halloween: The Death of Laurie Strode

Along the way, Zornow has had work with a lot of big properties and one of the biggest is the Halloween franchise. A consistent question mark for fans is when they will see another issue of the comic *Halloween: The First Death of Laurie Strode*? It came out in 2008, and Zornow admits it is still a sore spot with him and the rest of the Halloween team as well as a lot of Halloween fans. "Basically, Devil's Due didn't let on that they were in financial dire straits. DDP didn't pay the creative team what they were owed. I received maybe a quarter of what was owed to me. But the SCARY part is that DDP was even ripping off Trancas Films (Malek Akkad's company, the owners of Halloween). As it turned out DDP still owed them for licensing fees." He goes on to say that issue #3 is essentially finished and that the Halloween comics team will do everything they can to get it into print using a more responsible publishing company and bring all the Halloween comics that were planned to the fans who have patiently

stuck by them for over three years.

#### Arrow Video, Godzilla and Beyond

Zornow has worked with Arrow Video from the UK (featured on pg 46), responsible for the cover art for the upcoming releases of *Demons* and *Demons 2*, along with the comic that serves as a brand new sequel – *Demons 3*. While it's true that he hasn't worked much outside the realm of horror, he fluidly quotes Boris Karloff when this fact is mentioned, "To be typecast in the horror genre can be a very fortunate thing, because at least you're known for something!"

It can definitely be said that at this moment in time Zornow is at a heightened crescendo in his career. The week of his interview with *HorrorHound* marked the release of *Godzilla: Kingdom of Monsters #1*, a new comic from IDW Publishing. Drawing a *Godzilla* comic is his oldest dream, and the fact that he was the artist ultimately chosen by ToHo is a poignant reminder of how far he's come in the 12 years since he graduated from the School of Visual Arts.

On the horizon for fans of Zornow is "68: Hardship, a special one-shot following the mini-series from Image – his epic return to illustrating zombie comics. In addition, more shirts with Fright Rags and a special project with them that he makes clear will not be a shirt, and of course more *Godzilla* art for IDW comics.

It seems appropriate to end with Zornow's philosophy on his art and in turn advice to other artists out there, "You must have total confidence in yourself and your abilities, you must always recognize what your limitations are, and always work on it. As I have said before, my personal philosophy is to continue to hone my skills as long as I'm alive, so that I'm always evolving and improving my craft. I figure that way my work will only get better and better as time goes on." And then without missing a beat he reminds us, "So that the world can someday come to the serious realization that ... ZORNOW MUST BE DESTROYED!"



**Fun Fact:** Other comic book contributions from Jeff Zornow include *Day Of The Dead: Desertion* (a mini-comic included in Arrow Video's "DOTD" Blu-ray), *Re-Animator vs. Hack/Slash* and *Gene Simmons's House of Horrors*.





# HELLRAISER

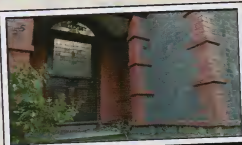
It's always a struggle for me to decide if an article is really worth doing or not if there were only a few locations used in the film. But I decided it wouldn't be right to just overlook a groundbreaking classic film like Clive Barker's original *Hellraiser*. Plus, I had already traveled to the other side of the planet, so I figured I had to cover it.

After being frustrated by the film adaptations of his work with *Transmutations* and *Rawhead Rex*, author Clive Barker decided it was time to take matters into his own hands and direct a big screen version of his book *The Hellbound Heart*.

Filmed in London, England in November of '86 and with a budget under \$1 million, they simply didn't have the resources to utilize various filming locations. Originally titled *Sadomasochists* from *Beyond the Grave*, the film *Hellraiser* was released on September 11, 1987, and went on to gross over \$20 million and change the face of horror.

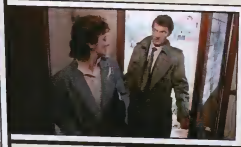
The centerpiece of the film is the house located at 55 Lodovico Street. I always assumed this name was chosen as a nod to the Ludovico Technique in Stanley Kubrick's *A Clockwork Orange*, but I have never verified this. Although the slight change in spelling leaves me wondering as well. The actual address is 187 Dollis Hill Lane, NW2.

There is a great deal of incorrect data on the Internet about the filming locations from *Hellraiser*, which I will do my best to straighten in this article.



First off, the exterior and interiors of the house were used in the filming. The house was empty and for sale at the time of production, so they were able to make use of the entire property.

Filming the movie in an actual house with a frugal budget forced Barker to be very creative with his cinematography. There was often only enough room for



a single camera, and this explains why many of the shots are from one angle. Vertical was frequently the only movement available to the camera operators. It is believed that one of the bedrooms in the house was also used to double for



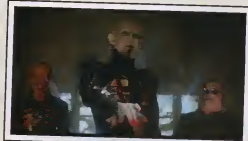
Kirsty's apartment in the film where she wakes up from a nightmare and calls her father.

The only set built of the interior of the house was a replica of the attic used exclusively for special-effects scenes, so they could puppeteer Frank's resurrection from underneath the floorboards.



This set was built at Cricklewood's Production Village Studios, which could be seen below the hill from the rear of the house. The address of the studio was 100 Cricklewood Lane. The other attic scenes were filmed in the real attic of the house.

There is a misconception that in the film you are seeing the rear of the house and not the front. In





actuality, the house has just undergone some alterations since the filming. If you look just above the front door on the left side of the house, you can see where an addition has been built on with balconies on both the front (just above the front door) and the rear of the house. Also, the attic window has been changed as well as the fence around the property. The new attic windows give it an almost "Amityville Horror" look.



Other sets built at Cricklewood include the opening scene where Frank receives the box, which is supposed to be taking place in Morocco.

Another is the hospital room where Kirsty awakes, and the wall splits open revealing the long hallway where she is chased by the Engineer.



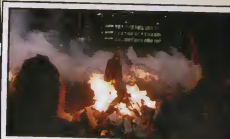
The Chinese restaurant where Kirsty has dinner with her father was a real Chinese restaurant located somewhere in Hampstead. The exact location is currently unknown.

The whereabouts of the pet shop where Kirsty works in the film is also a mystery. Odds are it was near the other locations since they were all so close in proximity to one another.



At one point in the film, we see Kirsty walking along a water bank. This is the River Thames. If you look over Kirsty's shoulder in one shot, you can see the famous Battersea Power Station most famous for being pictured on the cover of the Pink Floyd album *Animals*.

The building is a decommissioned coal-fired power station located on the south bank of the River Thames in Battersea, South London. The station was comprised of two individual power stations, built individually decades apart. Battersea A Power Station was built first in the 1930s, with Battersea B Power Station to its east in the 1950s. The two stations were identical in design, providing the well-known four-chimney layout. The station ceased generating electricity in 1983.



In the final scene of *Hellraiser*, there are various fires burning in a vacant lot near an industrial area. This is where Kirsty drops the box into the fire, and the derelict shows up to retrieve it and ultimately transforms into a winged-demonic creature. In the audio commentary, Barker refers to this area as the "wastelands." London's remaining wastelands were once the site of railway sidings, factories, housing, docks and power stations. The exact location of this particular shot is unknown and has most likely been developed upon.

I hope you enjoyed this look back at that Clive Barker classic. Until next time, happy hunting! 📍



# DON POST 2011 ANNOUNCEMENTS!

With the Halloween season coming up fast, it's time for new mask announcements to start rolling out of the gates. Don Post attended the March HorrorHound Weekend event with new catalogs unveiling a number of exciting masks. First up, as part of a cross-promotion with NECA Toys, Don Post will release a full-sized Mohawk Gremlin mask from *Gremlins 2*. On top of that, officially licensed masks

for *Ghoulies* and *Curse of the Swamp Creature* are scheduled for a fall release. Don Post also displayed his latest license acquisition - *Killer Klowns from Outer Space*. Shown below are four Klowns currently planned for release. Catalog title masks ranging from *Robocop* and *The Crow* are also due.

Don Post also presented plans for 2011 to see the re-release of the iconic Witch, Skull and Pumpkin masks from *Halloween III: Some Evil* (limited edition) release and more production.



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Kristy Burch and Michaela Petro in  
Aly Rehee's film's adaptation of "Carmina"  
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# FRIGHT NIGHT

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**Meet The Zombies of  
the WALKING DEAD**

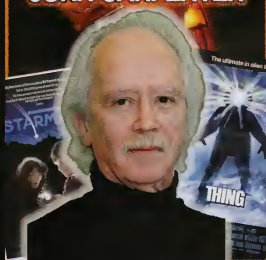


## HALLOWEEN

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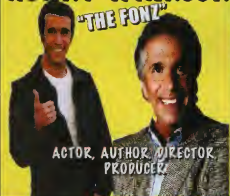
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# THEY CAME FROM THE KRYPT!

By Jon Kitley

1981 was a very important year for me. I turned 16 that August and applied for my first job at our local movie theater, West Plaza Cinemas. As fate would have it, the next 3-4 years that I worked there coincided with one of the best periods for the horror genre. Before the big multiplexes, these little theater chains would often book movies that ranged outside of the big Hollywood releases. We screened such great classics there as *The Evil Dead*, *Re-Animator*, *Seven Doors of Death* (the butchered version of Fulci's *The Beyond*), *Xtro* and even something like *Boarding House*. Ah ... those were the days. So, while we sit back and remember those days at the theater, please return with us to the year 1981, when two films were released that both paid homage to a much bigger, earlier film ... albeit in very different ways. Grab your beach towels and sunglasses, because if even you can make it to the water, you might not make it back.

At the theater, we always had posters up in our "Coming Soon" frame. One poster that immediately caught my attention was *Great White*, showing a giant shark coming to the water's surface, about to swallow a young woman. Having been traumatized in 1975 by Spielberg's *Jaws*, these films always got to me, no matter how cheesy they might be. But I never got the chance to test my nerve, since this "Coming Soon" movie never came to our theater, or any near us. Decades later, I found out why. *Great White* (aka *Last Shark* and about a half dozen other titles) was an Italian *Jaws* rip-off -- sorry -- homage, directed by Enzo G. Castellari. *Great White* wasn't similar only to *Jaws*, but also to its sequel, *Jaws 2*. Well, Universal didn't much care for the appropriation and filed a lawsuit

against the film, saying it

was too derivative. Of course, the fact that Hollywood would sue anybody for being 'derivative' gives new meaning to the term irony. None the less, they won the suit, and Castellari's picture was pulled from US theaters after only playing for about a month. But in that short period, the film made a lot of money -- a LOT of money -- and continued to earn buckets of cash around the world.

The story follows an oversized great white shark that starts feeding off the coast, just in time for the imminent local wind-sailing contest. And, with all the press poised to cover the event, the presiding mayor wants to make sure everything goes according to plan. Needless to say, there is no room in that plan for a 35-foot killer shark. James Franciscus stars as a writer who teams up with an old Scottish sea captain, played by the wonderful Vic Morrow. At least, we're pretty sure he's Scottish, since his accent seems to come and go with the tide. Morrow takes everything so seriously, particularly when delivering his requisite Quint-esque "shark monologue," it's simply priceless. Uttering lines like, "This was no floating chainsaw!" with such conviction. ... Well, it brings a tear to the eye and a shiver to the spine.

The makers of this film must have spent a lot of money for their fake shark head because, other than a massive amount of stock footage, the shark head is about the only thing you see of the real life character. And we see it quite often. When it pokes its head out of the water ... it tends to stay there, in all of its cheesy glory, for us to watch in awe. But no moment is more

impressive than the one featuring a guy in a rowboat attacked from below, shooting him straight up in the air like a bottle rocket. It is one scene guaranteed to make you grab the remote, hit rewind, and watch it once again. Probably more than once.

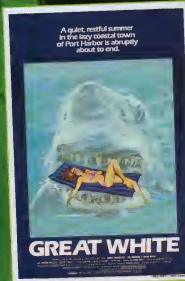
Our second feature, *Blood Beach*, is another which, while not explicitly ripping off *Jaws*, does play on the same angle that had worked before. As the tag line said, "Just when you thought it was safe to go back in the water, you can't get to it." Local lawmen Burt Young and John Saxon grow concerned when several folks start disappearing from the beach. But as the viewer soon learns, they are really disappearing INTO the beach, sucked down into the sand by some mysterious thing.

The beauty of this film is that writer/director Jeffrey Bloom actually came up with an interesting idea. Much like being attacked in the water, where you can't see what might be grabbing you, having an innocent walk across the sandy beach turn deadly is a brilliant horror concept. Your ankle suddenly sinks into the sand, with something pulling you down, inch by inch, foot by foot, until the sand completely swallows you up. For someone who had repeat nightmares of being pulled under the water after *Jaws*, this is pretty nifty racking.

Unfortunately, as great as this notion is, the biggest problem lies in the film's lackluster creature department. With all the great monster makers around back then, they just must not have had the money, time or contacts to come up with something more interesting for the final reel's big reveal. Instead, we get some sort of plant-looking thing that we can barely make out before it's gone. (The underground monster concept would be served much better in 1990, via the movie *Tramors*.)

Bottom line, any time you have a major blockbuster, there are going to be tons of imitators

attempting to ride in on that wave. Most are not worth your time. But occasionally one or two will slide in that are worth your while. Are these two great movies? By no means. They are, however, some fine examples of the myriad inspired by *Jaws* films that were coming out at that time (and still are today). Our final note to filmmakers of the future: a great monster can compensate for many other less-than-stellar elements. At least it does here in the Krypt, where we continue to Discover the Horror. 🦋





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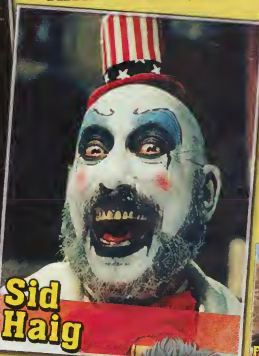
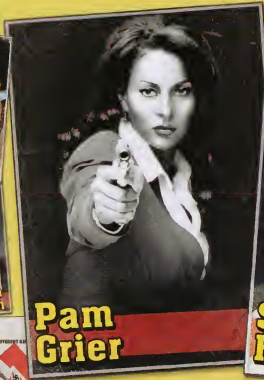
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HorrorHound was honored this past March to have a true living legend among our amazing celebrity guest lineup and seized the opportunity to, in turn, honor this guest in person with *HorrorHound's* Lifetime Achievement Award. A true queen of scream – Barbara Steele – is an icon to all women in horror. Hauntingly beautiful face, seductive eyes and long dark hair earned the top billing in the quintessential Italian gothic horror film, *Black Sunday* (1960), which also marked the directorial debut of cinematographer Mario Bava. Following the film's worldwide success, American International Pictures imported Steele to America, where she co-starred alongside Vincent Price in Roger Corman's *Pit and the Pendulum*, released in 1961.

Steele returned to Italy to shoot a small but memorable role in Federico Fellini's *8½*, then immediately began work on her next Italian horror picture, 1962's *The Horrible Dr. Hichcock*. She went on to star in *The Ghost* (aka *Lo spettrio*), with *Castle of Blood*, *The Long Hair of Death*, *Terror-Creatures from the Grave*, *Nightmare Castle*, *She Beast* and *An Angel for Satan* following in quick succession over the next three years. This string of dark Italian movie roles led to her becoming typecast as a horror star, with Steele's voice often ignominiously dubbed in post-production by other actresses. In 1968, she appeared in Tigon's *Curse of the Crimson Altar* (released as *The Crimson Cult* in the US by producer Lewis M. Heyward), a British horror film directed by Vernon Sewell which

also starred Christopher Lee, Boris Karloff and Mark Eden.

After a lengthy sabbatical, Steele returned to the screen in 1974 as the sadistic wheelchair-bound warden in the Corman-produced/Jonathan Demme-directed women-in-prison cult classic, *Caged Heat*. The next year, she appeared in another horror/exploitation landmark (complete with its more-than-memorable bathtub sequence), David Cronenberg's *Shivers* (aka *They Came from Within*). In '78, Corman and director Joe Dante came calling, giving the screen icon a pivotal role in their killer-fish flick *Piranha*. Steele's final big-screen horror appearance came in 1980 with the shocker *Silent Scream*, a perfect example of a pre-body count slasher done right, although she would later co-star in the short-lived prime-time revival of *Dark Shadows* produced by MGM Television. Premiering January 13, 1991 on NBC, the lavish, big-budget weekly gothic serial horror romance was sadly overshadowed by the true horrors of the Gulf War and was cancelled a mere two months later.

Today, Barbara Steele embraces her gothic Scream Queen status and continues to meet and greet her fans at horror conventions. On behalf of all of the HorrorHounds out there, thank you, Ms. Steele, for your contributions to the world of horror, torment and destruction throughout the nights of time.



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# Ivonna Cadaver

## the Next Generation of Horror!

by Jason Nignito

Dateline October 31st, 2002 ... KDOC Channel 56 in Los Angeles, California debuted a late-night show that would soon have people gawking and talking the very next day. *Macabre Theatre* was launched that night, presenting *Night of the Living Dead* hosted by Butch Patrick (yep ... THAT Butch Patrick ... the original Eddie Munster!) and a sultry, witty, sexy ghoul named Ivonna Cadaver (Natalie Popovich). The press was almost immediate. *LA Weekly* exclaimed, "It beats the living daylight out of anything else being broadcast." They also called Ivonna Cadaver the latest "proponent in the long tradition of raven-like tressed, drastic décolletage-flaunting hostesses." Yes, in the tradition of Vampira and Elvira, this black-clad vixen is funny and VERY easy on the eyes.

### In the Public Eye

Ivonna Cadaver has certainly become the horror-host-about-town. Vampira did like to make occasional public appearances, but Ivonna is constantly out cavorting with her fans. According to one of her diehards (who begrudgingly wishes to remain anonymous), "She is at personal appearances twice a week." Plus, Ivonna is regularly covers events, transforming from horror host to street correspondent. She is also known to perform live for fans, "We have done three major Halloween specials, one of which was an homage to Universal Studios classic horror films as well as their current titles such as the *Chucky* franchise, James Gunn's *Slither* and Peter Jackson's *King Kong* at the Chinese Theatre in Hollywood, California as well as the Egyptian Theatre and the Hancock Theatre on Universal's lot," Ivonna says. "Being invited to perform at Knott's Scary Farm Halloween Haunt two years in a row was also a thrill in the fact that it is validation that what you are doing is moving in the right direction. They are all wonderful over there and welcomed me with open arms. My second show there was an amazing experience performing with several dancers brought in from Vegas by my director and my music was produced by Madonna's live producer Marcus Brown. We recreated and parodied Katie Perry's song 'I Kissed a Girl' to 'I Kissed a Ghoul,' and I performed it live many nights at Knott's. I will always be grateful for that relationship."

Ivonna "On Location" attends stellar premieres, DVD release parties and promotional events, which included the unveiling of Freddy Krueger (Robert Englund) and Jason Voorhees (Ken Kirzinger) wax figures at the Hollywood Wax Museum to promote New Line Cinema's DVD release of *Freddy vs. Jason*.

### Who is Ivonna Cadaver?

Ivonna is a 21st century ghoul, as stated by her creator Natalie Popovich, "In being a 21st century ghoul, one has to imagine why would a ghoul who has access to the Internet in the dungeon even consider wearing the same outfit, same clichés, same hairstyles? Initially, I created her to fill a much needed niche, and she continued to evolve, I wanted her to break all the boundaries and standards of characters like her in the past ... Lilly, Morticia, Vampira, and yes, Elvira. I have a considerable amount of respect for all of them, but I really created Ivonna from the top of her head to the bottom of her toes to be what I wanted her to be,

unique in respect. Her hair really is black, there are six to eight wardrobe changes in each show and hairstyles to fit, as well as unique looks for special events and red-carpet premieres and DVD releases. One thing that does seem to remain constant is the fishnets ... Ivonna loves her fishnets."

All the premieres and red carpet events set aside Ivonna Cadaver is in essence the ghoul next door, who you could shoot the bull with on a Friday night. "Aside from the movies, which I poke fun of, I don't really make fun of [some people] because they are just too damn good (like Argento), I am really making fun of myself and having fun with pop culture. The truth of the matter is, I am looking directly into the camera, at my viewers and fans, and simply saying, 'This is some funny &@#%, isn't it you guys?' It's no more complicated than that. I don't want it to be." Ivonna loves her fans and loves that relationship.

### Macabre Theatre to the Masses

*Macabre Theatre* has been nationally syndicated since 2005 and is available in over 160 markets and it internationally debuted with a three-show test market in 52 countries. The show presented a variety of horror movies as well as red-carpet DVD releases and events for the big studios such as Universal, Sony and Paramount. "My show caters directly to their fans and is a wonderful addition to my show." Other signature segments include *Goth Trivia* and *GSN (Ghoul Shopping Network)*, featuring mock products that were macabre in nature and have a comical flair.

### Set to Re-launch!

The show and the character revel in success, but in 2007 Natalie felt it was time take some time off for a re-invention. "Baring in mind that I really never made fun of the movies, just myself, and had fun with pop culture – I felt that Ivonna Cadaver and *Macabre Theatre* should take the series and re-launch to the next level."

The horror genre has matured well beyond the respect it is currently being shown in the independent realm, and that is why the new face of *Macabre Theatre* and Ivonna Cadaver is just what horror fans will embrace. *Macabre Theatre* will present all-NEW, quality, independent horror titles and give indie filmmakers the exposure they deserve, the first episode of which will feature R-Squared Films.

Viewers will be treated to independent

films, interviews with the filmmakers and stars throughout Hollywood, and movie premieres as well as other key locales. Plus, viewers will be able to purchase DVDs of their favorite episodes (with other outlets to be announced). "The new relationship with R-Squared Films CEO, Buzz Remde, is groundbreaking and one in which we are all very excited about," says Popovich. "Macabre Theatre in its new format will set the standard and raise the bar of what this type of programming and horror host/correspondent should and will be."

The official re-launch party that will announce the date for the new shows will be held in May with a special tribute to Cal Brach, former owner of KDOC Channel 56 who was a mentor to Natalie and gave Ivonna her first shot.

So, keep your eyes peeled ... or Ivonna will peel them for you!



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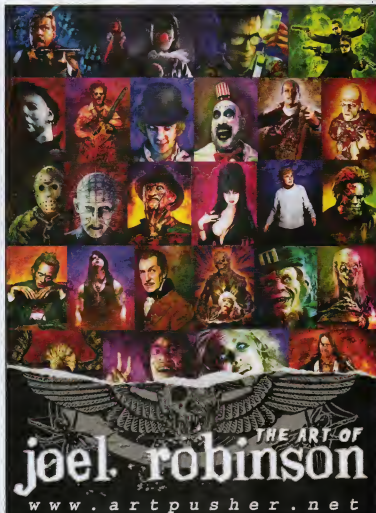
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# NEXT ISSUE

Since the first issue of *HorrorHound*, we have attempted to cover the biggest stories and month-to-month releases from the world of horror comics. Whether it be classic comics such as *Tales from the Crypt* and *Vault of Horror* to the more modern *Walking Dead* or *30 Days of Night*, fans of horror have always had an interest in this illustrated form of storytelling. In honor of this industry, we have decided to dedicate our 30th issue to the world of comic books.

Included in this issue, we will take a look at the biggest (and smallest) comic books from the world of horror – and from around our world. We'll provide bios on the biggest legends in the industry and include interviews and write-ups on the most important characters to emerge from the genre (from *Swamp Thing* and *Ghost Rider* to *Hellboy* and *Blade*). To top off the theme, a special *HorrorHound* Retrospective on Stephen King's *Creepshow*. Created by George Romero, King and Tom Savini – this is perhaps the greatest ode to the comic-book industry caught on celluloid. If that wasn't enough, the *HorrorHound* staff each present write-ups on their favorite horror comics, while modern horror writing legend Steve Niles also guest-writes for this issue delving into the most impactful comic book lines of all time. If you are a horror comic fan – you can NOT miss this issue.

If all of our comic mayhem wasn't enough, next issue marks our coverage of the upcoming *Fright Night* remake starring Colin Farrell, David Tennant and Christopher Mintz-Plasse. Regular features such as Video Invasion, Horror's Hallowed Grounds, Killey's Krypt and Collect This (featuring the world of *Devilman*) all make up issue #30 of *HorrorHound*!



# CONVENTION CALENDAR

## Horror Movie Conventions and Autograph Shows:

### WonderFest

May 14 thru 15th, 2011

Louisville, KY

[www.wonderfest.com](http://www.wonderfest.com)

(Featuring Martine Beswick, Caroline Munro and more!)

### Weekend of Horrors

May 14 thru 15th, 2011

Los Angeles, CA

[creationent.com/cal/woh.htm](http://creationent.com/cal/woh.htm)

(Featuring John Carpenter, Asia Argento, Robert Englund, Lamberto Bava and more!)

### Cult Fiction Drive-In

May 20 thru 22nd, 2011

Jacksonville, FL

[www.cultfictiondrive-in.com](http://www.cultfictiondrive-in.com)

(Featuring Pam Grier, Sid Haig, a *Critters* series reunion and more!)

### Monster-Mania Con

June 3 thru 5th, 2011

Hunt Valley, MD

[www.monstermania.net](http://www.monstermania.net)

(Featuring a *Friday the 13th* series reunion, including Sean Cunningham and more!)

### Saturday Nightmares

June 3 thru 5th, 2011

East Rutherford, NJ

[www.saturdaynightmares.com](http://www.saturdaynightmares.com)

(Featuring Barbara Steele, Tippi Hedren, Karen Black and more!)

### Fright Night Film Fest

July 22 thru 24th, 2011

Louisville, KY

[www.frightnightfilmfest.com](http://www.frightnightfilmfest.com)

(Featuring John Carpenter, Henry Winkler, Larry Drake and more!)

### Monster-Mania Con

August 19 thru 21st, 2011

Cherry Hill, NJ

[www.monstermania.net](http://www.monstermania.net)

(Guest list TBA!)

### Rue Morgue Festival of Fear

August 25 thru 28th, 2011

Toronto, Canada

[www.rue-morgue.com/rmp\\_fof.php](http://www.rue-morgue.com/rmp_fof.php)

(Guest list TBA!)

### HorrorHound Weekend

November 11 thru 13th, 2011

Cincinnati, OH

[www.horrorhoundweekend.com](http://www.horrorhoundweekend.com)

(Featuring *The Walking Dead* and *Pet Sematary* reunions!)

\*See next issue for more show listings.

## Film Festival and Haunting Tradeshow Events:

### West Coast Haunters Convention

May 13 thru 15th, 2011

Salem, OR

[westcoasthaunters.homestead.com](http://westcoasthaunters.homestead.com)

### Pittsburgh Horror Film Festival

June 3 thru 5th, 2011

Pittsburgh, PA

[www.pittsburghhorrorfilms.com](http://www.pittsburghhorrorfilms.com)

### Vampire-Con

June 24 thru 26th, 2011

Los Angeles, CA

[www.vampire-con.com](http://www.vampire-con.com)

### Viscera Film Festival

July 17th, 2011

Los Angeles, CA

[www.viscerafilmfestival.com](http://www.viscerafilmfestival.com)

### FantasticFest

September 22 thru 29th, 2011

Austin, TX

[www.fantasticfest.com](http://www.fantasticfest.com)

### Chicago Horror Film Festival

September 23-25th 2011

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# HORRORHOUND HALL OF FAME MY BLOODY VALENTINE

by Kenneth Nelson

Over the last few years plenty of titles have been inducted into the *Horrorhound Hall of Fame* which were released back in 1981, such as *An American Werewolf in London*, *The Evil Dead*, and *The Howling* - however, none of these horror classics were slasher films. So as our issue-long tribute to 1981 comes to a close, we figured we'd honor one of the greatest non-franchise slasher films to rise out of the slasher boom - *My Bloody Valentine*!

Released on Valentine's Day weekend (February 11th to be precise) in 1981, *My Bloody Valentine* capitalized on the holiday-themed horror trend that was already steamrolling through cinemas thanks to the success of titles like *Halloween* (1978) and *Friday the 13th* (1980). In fact, the picture was titled *The Secret* during production, but was thankfully re-named to bank on the craze! The film's plot centered on a small mining town by the name of Valentine Bluffs where 20 or so years earlier an accident down one of the mining shafts left everyone dead except for lone survivor - Harry Warden. Having been forced to cannibalize his cohorts in order to live long enough to be rescued, Harry goes insane in the process and, a year after being rescued, escapes the mental facility he has been locked in to wreak havoc on those responsible for the deadly mistake that occurred during the town's Valentine's Day dance. Harry warns the town to never hold another dance or they will suffer the same consequences. Obviously, slasher mayhem ensues when in the present day the young people of the town decide it is time to resurrect the Valentine's Day dance, expertly leaving the audience to ponder whether Harry Warden has returned or if someone is using his legend as the means to set up a copycat killing spree.

*My Bloody Valentine* excels at being formulaic. Does it have a great back-story for a psychopathic killer? Check. Does it have a crazy old man who knows the legend and can relay it to the film's victims in a creepy manner? Check. Does it have a slasher that has an iconic and frightening look? Check. Does it feature characters that fit prototypical stereotypes that also die in creative ways? Check.

Although *My Bloody Valentine* managed to fit the slasher mold, it simultaneously discovered ways of breaking it in order to set itself apart from the onslaught of similarly themed films being unleashed at the time. For instance, the characters aren't stupid teenagers, but rather a likeable bunch of 20-somethings who have grown up in their blue-collar mining community and adopted its work ethic. The audience is also given an unfamiliar locale with the action being set in and around the Hanniger Mines rather than a suburban neighborhood with an "anywhere" sort of vibe. The picture also places a heavy emphasis on the love triangle between the film's three leads - T.J. (Paul Kelman), Sarah (Lori Hallier), and Axel (Neil Affleck) by contriving it through the plot's whodunit design.



preparation for their theatrical redux, *My Bloody Valentine 3D*. The director-approved cut saw an additional three and a half minutes of footage added to the feature's runtime, contradictory to previous claims that as much as nine minutes of footage may have been excised to obtain the R rating back in 1981.

Often cited near the top of lists referencing must-see slasher fare or the greatest films of the slasher boom, *My Bloody Valentine* has earned itself quite a cult following in the last 30 years, holding up surprisingly well over time compared to some of its slasher brethren and becoming beloved by horror fans in the process. The character of The Miner was one of the most-visually striking villains of the slasher era, so much so that when the film was remade in 3-D and released to multiplexes in 2009, his visage wasn't re-imagined in the manner many other slashers like Freddy Krueger or Michael Myers have been subjected to. Let's face it, every year when the calendar flips to the month of February you stare over at your DVD shelf and start sifting through titles to locate *My Bloody Valentine* for your holiday-themed viewing pleasure. It's a flick that slasher kids watch year in year out, a quintessential title of its sub-genre that provides a heavy dose of nostalgia for those of us who couldn't wait to see which holiday would next have a masked killer stalking about to call its own!



**Did You Know?** Peter Cowper claimed one of the main reasons he was hired to play The Miner/Harry Warden in "MBV" was due to his fencing and martial arts training.



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